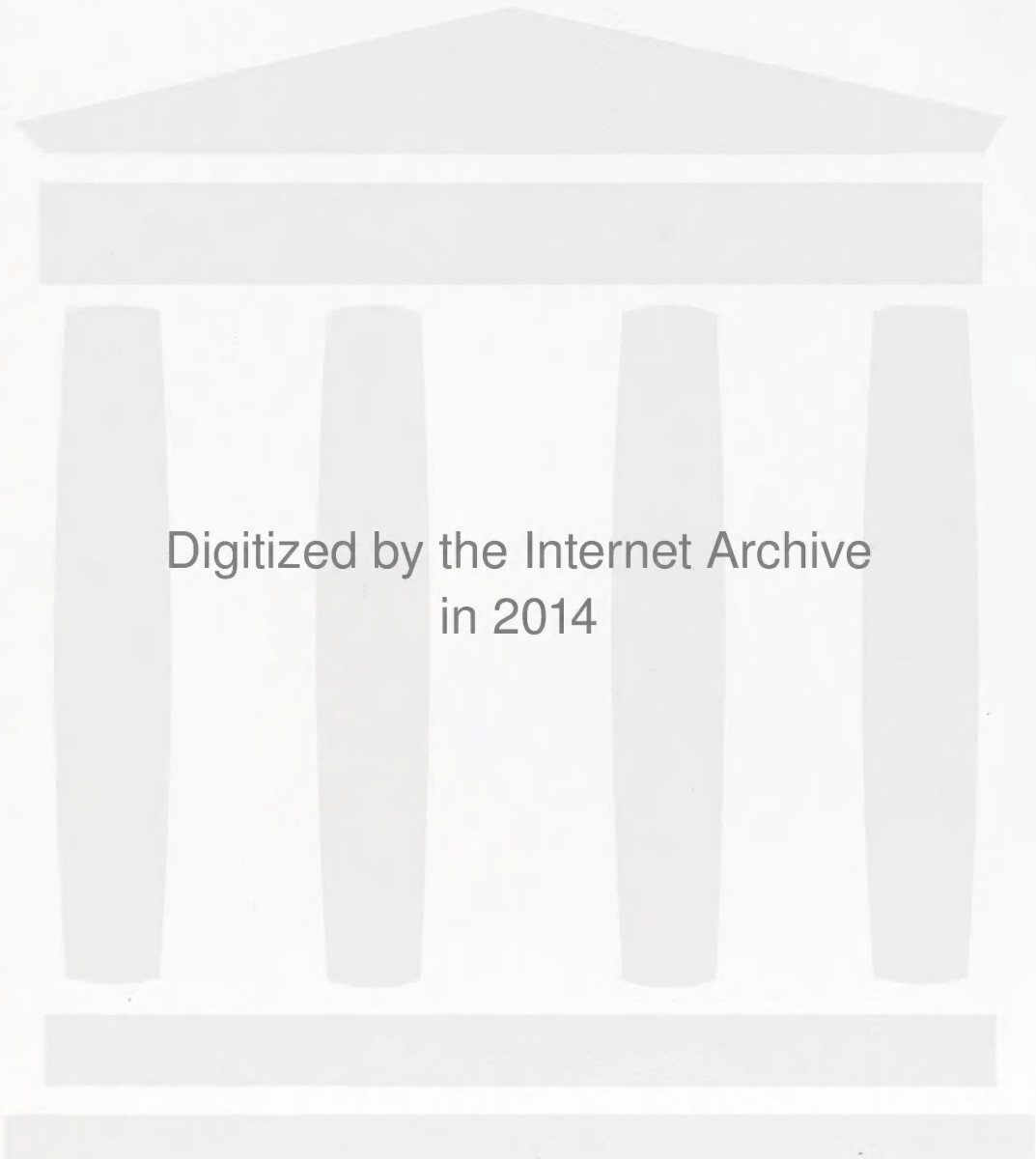
For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623



Digitized by the Internet Archive
in 2014

https://archive.org/details/housebeautiful139julnewy

July

9042 04360162 1

house beautiful

CENTURY OF STYLE TO INSPIRE YOUR OWN

Small Space Solutions

utting, Cluttering, Simplifying, Color Coding, Reaching Upward

The New Sheets

hort on Frills, Long on Luxury



JULY 1997 $3.00

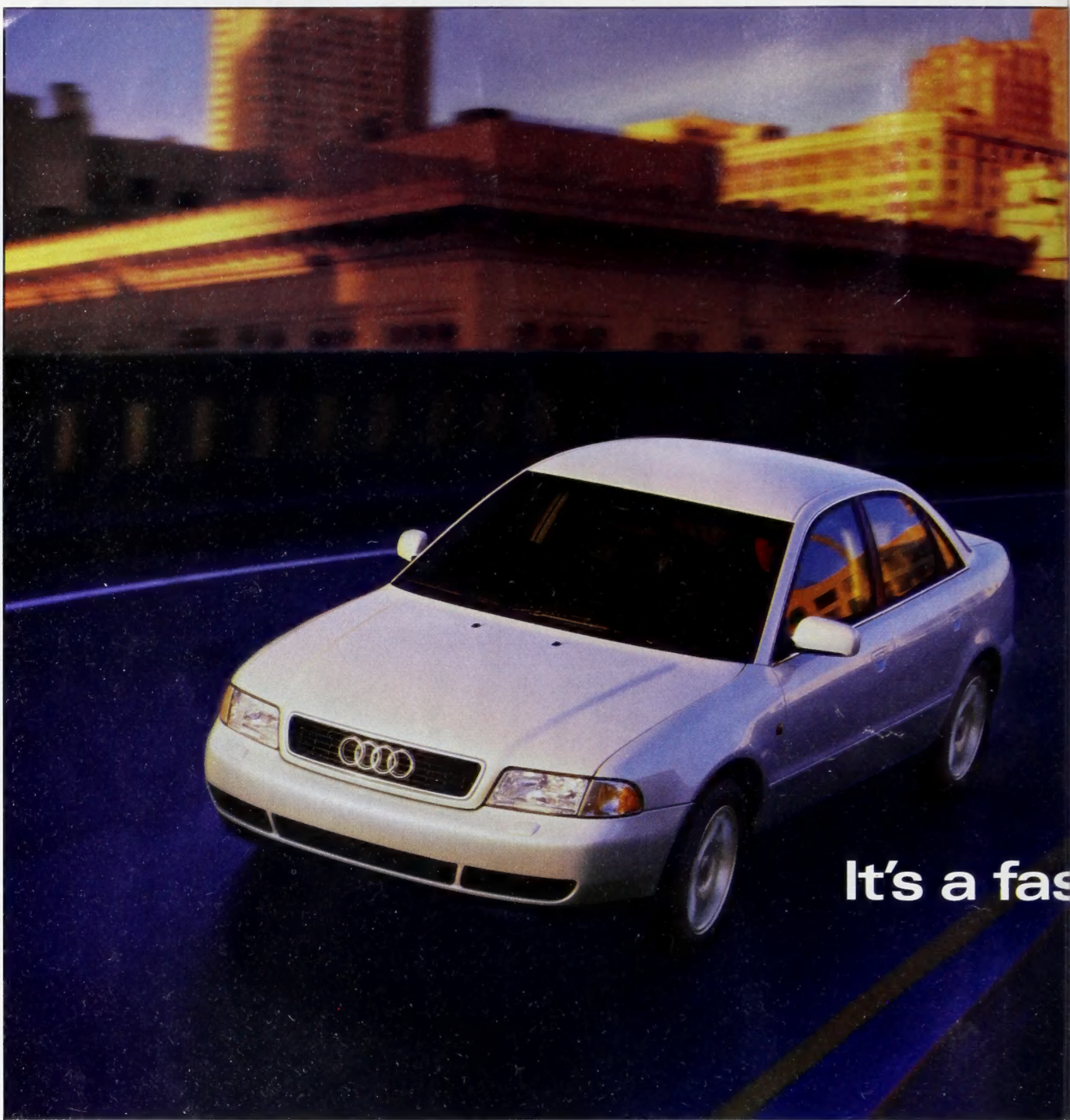
BURLINGAME
JUN 18 1997
LIBRARY


INTERIOR SEMI-GLOSS
RL
PAINT
RALPH LAUREN
PREMIUM QUALITY 100% ACRYLIC
DESIGN STUDIO WHITE
RL 13015
ONE GALLON (3.78 liters)



RALPH LAUREN PAINT COLLECTION

FOR INFORMATION PLEASE CALL 1.800.379.7656



We can't slow the world down, but we've made sure you'll have a blast running around in it. Introducing the ne

a smile to your face, the sheer force will put one there. Add on our class-exclusive  Tiptronic® gearbox that

Knowing your hectic schedule doesn't change just because road conditions do, you'll also have the excepti

The A4 2.8 starts at $28,120.* So, why spend your precious time just trying to keep up with the world? Why not

Call 1-800-FOR-AUDI for more about the Audi A4 2.8 and a dealer near you or visit us at: www.audi.com. *MSRP of 1998 Audi A4 2.8 with front-w

"Audi," "quattro" and the four rings emblem are registered trademarks, "A4" and "FrontTrak" are trade



A4 2.8. Now, with a more powerful, 190 horsepower, 30-valve V6, its responsiveness won't just bring

ruise in automatic or shift for high performance, and driving goes from a chore to an addictive recreational activity.

l and handling of FrontTrak™ front-wheel drive, or the option of our legendary quattro® all-wheel drive.

orld try to keep up with you? Get ready for the ride of your life.™

Audi

d 5-speed manual transmission not including dealer prep., destination charge, taxes, license. Model shown $28,690. Actual dealer price may vary.
AG. "Tiptronic" is a registered trademark of Dr. Ing. h.c. F. Porsche AG. ©1997 Audi of America, Inc.




So, if the Italian marble was "crucial"
and the English wallpaper "a must,"
shouldn't Pella Windows be expected?
The windows you choose for your home are a huge decision. And demand just as much, if not more thought than anything else you place in your home. Your windows may be with you for life, so make sure that you choose the best
Pella® Windows are built with the highest standards of performance and style and are found in the homes of those who understand what top-of-the-line means. Maybe that's why Pella owners believe their windows to be the best.
So, after all those nights lying awake thinking about paper and marble, don't settle for less when it comes to windows. Choose Pella because remember, you really hate it when you compromise. Call 1-800-54-PELLA to find out more.
Pella
VIEWED TO BE THE BEST.®



While Finding The Right Countertop Can Be A Daunting Experience, Choosing What Goes With It Is Not.



The tile or the marble? Conceptually, it was a house divided. And the more opinions the couple asked for, the more confused they both became.

Blissfully, this was not the case when it came to choosing their appliances. On the contrary, the Jenn-Air Expressions Collection made it easy. Offering everything a superior kitchen demands as well as everything a frazzled couple desires.

The Expressions Collection is, indeed, a full line. From cooktops to dishwashers. And, of course, each one is designed to complement the other beautifully, in both style and performance.



So, tile or marble countertops? Either way, they're going to look great alongside the Expressions Collection from Jenn-Air.

JENN-AIR

THE SIGN OF A GREAT COOK®

For a free brochure call 1-800-JENN-AIR or visit our Web site at www.jennair.com



CONTENTS

ON THE COVER: As snappy as a Fourth of July flag are crisp red-and-white sheets with stripes in two widths. This example is part of a portfolio of today's sheets: plainer than yesterday's frilly favorites yet often quite luxurious. See page 76. Photograph by Scott Francis.

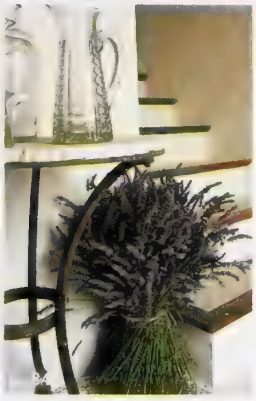
57 THINKING BIG IN SMALL SPACES
The editor's page

58 ROMANTIC PLOT Braving salt spray, heat, and strong winds, a Long Island garden by the bay marries flowers and vegetables. By Carol Prisant

p. 58



66 SEASIDE SENSIBILITY William Hodgins decorates a Cape Cod retreat with furniture that can stand up to visitors every weekend. By Elizabeth H. Hunter



70 HOME TEAM A contentious collaboration by a family of architects results in a country retreat that pleases them all. By Christine Pittel

76 SWEET DREAMS The simple luxury of today's bed linens. By Jill Kirchner

84 LEGENDARY LAVENDER The herb that defines Provence can be used in myriad ways, from scenting bedsheets to flavoring vinegar. By Christopher Petkanas

90 THE TEMPLE OF HEMPEL
A new London hotel that is a shrine to sensuous minimalism. By Martin Filler

p. 90



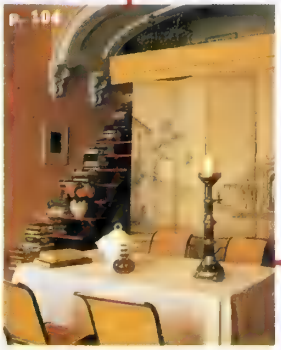
SMALL SPACE SOLUTIONS

96 GUTTING Bringing grandeur to a humble Boston house. By June Kurt

98 REACHING UP A sky-topped Santa Barbara courtyard apartment. By Christopher Petkanas

100 EYE PLAY Controlled clutter in New York's East Village. By Ellen Stern

p. 104



102 UNITY OF SPIRIT Serenity for Palm Beach one-room living. By June Kurt

104 COLOR CODING A hardworking Manhattan town house parlor. By Ellen Stern

106 CONTINUITY California cottage under 1,000 square feet. By Christopher Petkanas

108 SUMMER FRUITION Some cool, sweet answers to the summer's heat. By Jane Ellis



p. 21

14 THOUGHTS OF HOME
Ordinary Secrets. By Eric Brown

21 STYLE BEAT
New acrylic designs for a summer picnic. Brightly colored accessories for your bath, back porch, or breakfast room

28 DESIGN STAR Benjamin Noriega-Ortiz creates rooms that seem lighter than air. By Christine Pittel

30 SCRAPBOOK Lavender: Scent of Summer
By Margaret Kennedy

32 NEWS Garden Wheels—a new spin for neophytes. A high-style design shop in Oklahoma City. Exhibitions and events this month



p. 42



34 IN THE GARDEN
At the country's oldest native plants conference, a gardener learns the importance of biodiversity
By Hatsy Shields

38 GALLERY TALK
In a rare interview as he marks his 90th birthday, philanthropist Paul Mellon looks back
By Martin Filler

42 TRAVEL A medieval mansion in Wales is restored as a bed-and-breakfast
By Cecile Shapiro



44 VISITATIONS
The last vestiges of the British Empire can be found in the Hong Kong home of a onetime taipan. By Dorinda Elliott

48 IN THE MARKET Designer Alain Caradeuc takes inspiration from streamlined French furniture of the 1930s
By Martin Filler



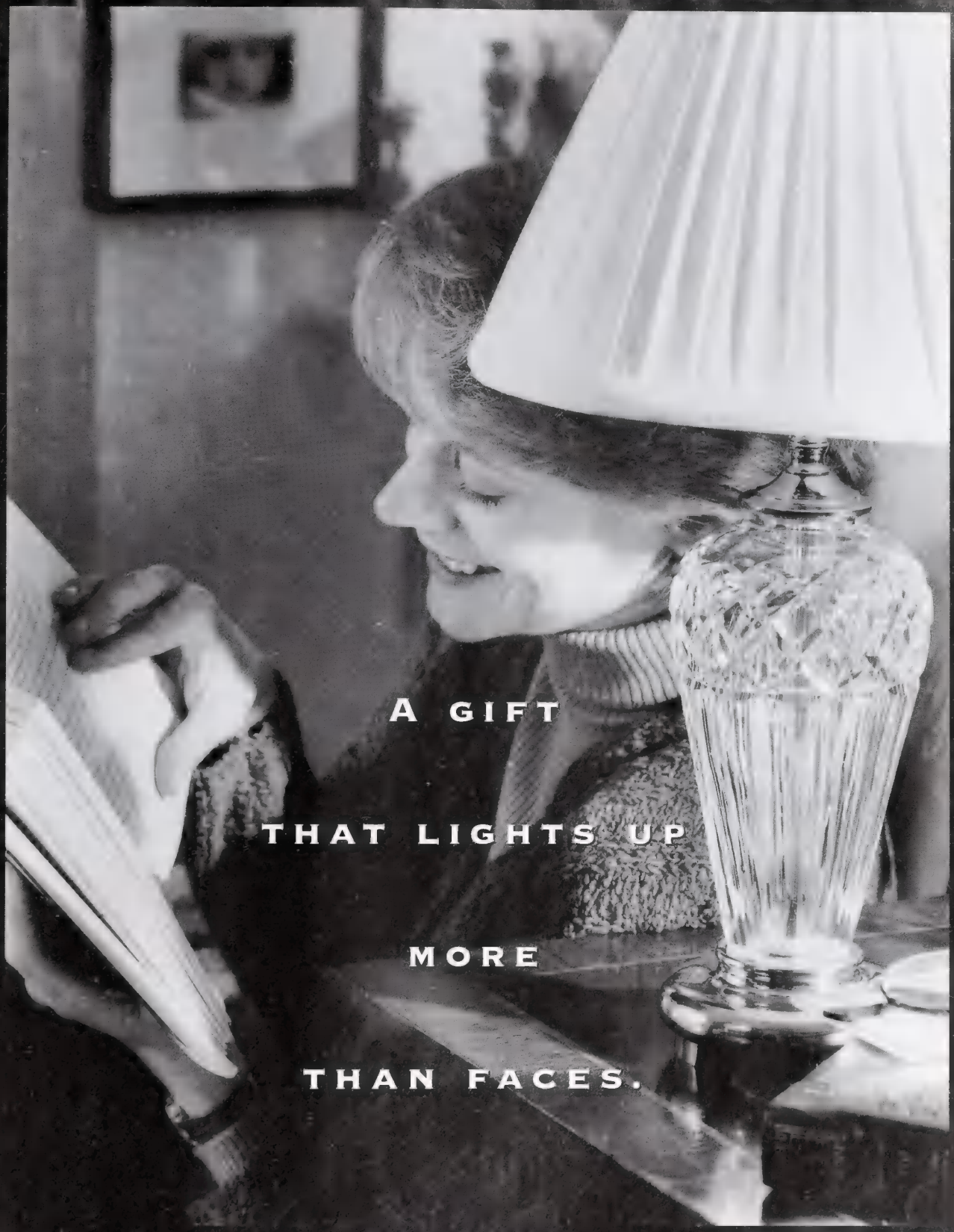
p. 50

50 OBSESSIONS After a worldwide pilgrimage to see adobe structures, an American couple built their own in New Mexico
By Mimi Read

117 READER INFORMATION Where to find it

119 BEAUTIFUL FINDS

124 HOMING IN
Good Greenskeeping. By Phyllis Theroux



A sparkle of light interplays off walls. Eyes shine. For centuries, a gift of Waterford has imparted a glow that has nothing to do with electricity.

WORTHY OF THE MOMENT FOR OVER TWO CENTURIES.

WATERFORD®

Shown: Ballina™ table lamp. For a brochure, video or Waterford Society membership call 1-800-523-0009 or http://www.waterford-usa.com ©1997 Waterford Wedgwood USA, Inc.



HomeArts
homearts.com

house beautiful

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor	CAROLYN SOLLIS
Art Director	ANDRZEJ JANERKA
Managing Editor	DEBORAH L. MARTIN
Features Editor	ELAINE GREENE
Articles Editor	JANE MARGOLIES
Senior Editors	KATHLEEN MAHONEY, ELIZABETH H. HUNTER
Editor at Large	WENDY GOODMAN

DECORATING

Decorating Director	DARA CAPONIGRO
Senior Editors	SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors	ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (West Coast)
Associate Editor	MELISSA FILIDES
Assistants	FROUWKJE GILKEY, OLGA NAIMAN

ARCHITECTURE

Senior Editor	SUSAN ZEVON
Assistant	SARA MARISA BLISS

FOOD AND ENTERTAINING

Senior Editor	JANE BACON ELLIS
Associate	MARY-ELLEN WEINRIB

ART

Associate Art Director	JENNIFER CARLING
Designer	SARAH A.S. BALL
Computer Artist	BARTEK MALYSA

COPY

Research Editor	PHYLLIS BARTLETT
Copy Editor	WILLIAM IRVINE
Features Assistant	MOBLEY BOWMAN

ELECTRONIC PRODUCTION

Administrator	ANGELA C. TAORMINA
Copy Manager	LILLIAN LABATE DONDERO
Special Events Coordinator	LISA W. QUEZADA
Assistant to the Editor in Chief	JESSICA L. GOLDBERG
Administrative Coordinator	MADELINE E. ROBERTSON
Reader Service	MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS

Features	MARTIN FILLER
	CHRISTOPHER PETKANAS
	CHRISTINE PITTEL
Gardening	KEN DRUSE
Special Projects	BEVERLY McGUIRE SCHNUR
Ask the Experts	RALPH AND TERRY KOVEL

MARKETS

Fabrics and Wall Coverings/ Furniture/Kitchens/Baths	KATHLEEN MAHONEY
Tabletop/Cosmetics	DARA CAPONIGRO
Accessories/Domestics	SARAH KALTMAN CANTOR
Designer Fabrics/Style Beat	ELIZABETH MAYHEW



Karastan®

It's haute. Then it's not. For timeless fashion, stick to the classics like Karastan rugs and carpets. For details, call 1-800-234-1120, ext. 88.

Shown: Cabello II in Straw ©1997 Karastan, a Division of Mohawk Industries, Inc.

kohler canac daltile dutch boy

dacor ann sacks tile and stone sub-zero robern wilsonart

order gracious living™



A 128 page magazine with the in kitchen and bath design!

Kohler Coordinates for the kitchen and bath TODAY!

You're going to love *Gracious Living, Kohler Coordinates for the Kitchen and Bath!* It's the all-new 128 page sourcebook from Kohler and its partner companies, full of new ideas you can use to inspire and motivate your kitchen and bath design needs.

Take advantage of this special opportunity. To receive your personal copy of *Gracious Living* simply call 1-800-772-1814. Cost is $5.00 plus $1.95 shipping and handling. Why not call for a copy today!

1-800-772-1814, ext. 200

KOHLER® COORDINATES™

© KOHLER CO. All rights reserved

© 1997 Invisible Fence Co., Inc.



"Outside, we Invisible Fencing® pets don't run out on dangerous roads, bother the neighbors or dig up gardens. We stay and play on our properties protected by our Invisible Fencing training systems. Indoors, we don't mess up the decor.

"Our Invisible Fencing experts teach us to respect a fence that people can't see. Veterinarians approve the Invisible Fencing Brand as a great way to keep owners and pets living happily together.

"Make your dog an Invisible Fencing pet. Call that 800 number — what could be easier."

Invisible Fencing dogs are the easiest dogs to live with.

IF INVISIBLE FENCING

For information on Outdoor and In-Home™ Systems for dogs or cats, write to: Invisible Fence Co. Inc., Dept. HBJL, 355 Phoenixville Pike, Malvern, PA 19355. Call: 1•800•PETS•112 or visit: www.ifco.com

house beautiful

CINDY SPERLING SPENGLER
Vice-President/Publisher

KATHERINE W. MOUNTAIN
Associate Publisher/Marketing Director

KATE KELLY SMITH
Advertising Director

NEW YORK
ROSEANNE F. AMOILS, BETH McCLAIN, WILLIAM K. ROGERS, JR.
1700 Broadway, New York, NY 10019
(212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES
Senior Account Manager KARA PETRY
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street,
Charlotte, NC 28202 (704) 348-8000; Fax: (704) 376-3926

CHICAGO
Manager JENNIFER A. SMYTH
Account Executives PATRICIA M. SMALL, AMY SNYDER
1 South Wacker Drive, Chicago, IL 60606
(312) 984-5151; Fax: (312) 984-5110

DALLAS
TERRIE REDDING, BETH WEST
Ingersoll Redding & Partners
14840 Landmark Blvd., Suite 230, Dallas, TX 75240
(972) 980-8983; Fax: (972) 385-0347

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc.
2301 West Big Beaver Road, Troy, MI 48084
(810) 649-1587; Fax: (810) 643-8160

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405
(310) 314-7363; Fax: (310) 450-7895

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan
39-2-796-451; Fax: 39-2-760-08156

Business Manager RAE M. CAZZOLA
Advertising Production Manager GERALD LODATO
Assistant Production Manager ERIC D. BURGESS

MARKETING & PROMOTION
Promotion Director SUSAN WALTON
Promotion Manager KIMBERLY F. PFEIFLE
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Associate MARIELLA NARDI

Assistant to the Publisher DEBRA E. HARRIS
Assistants LEIGH BARCHOU, KAYLEE COIRA (Charlotte), NANCY MEIERKORT (Chicago), STEPHANIE BOUDREAUX (Dallas), KRISTIN PALIZZI (Detroit), URSULA EDWARDS (West Coast)

PUBLISHED BY THE HEARST CORPORATION
President & Chief Executive Officer
FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer
GILBERT C. MAURER
Executive Vice-President
VICTOR F. GANZI

President, Hearst Magazines Division
CATHLEEN BLACK
Executive Vice-President K. ROBERT BRINK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Group Publishing Director
ANNE SUTHERLAND FUCHS
Publishing Consultant RICHARD E. DEEMS
Published at 1700 Broadway, New York, NY 10019;
(212) 903-5000

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions: $17.97 for 1 year, $33.97 for 2 years. Canada and all other countries, add $16 for each year. Canada BN NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, PO Box 7174, Red Oak, IA 51591; or call 515-282-1508.

Printed in USA



"I have a green thumb, but my hands are red and dry!"

Gardening is one of the most beautiful things you can do with your hands. It's also one of the toughest things you can do to your hands.

No matter how severe the problem, the concentrated therapy of Neutrogena® Hand Cream heals dry skin. It provides immediate relief, leaving skin softer and smoother. A single drop of its glycerin enriched formula gives you more moisture than a handful of lotion.

Call 1-800-756-9882 for your FREE sample of Neutrogena Hand Cream.

Offer good while supplies last. Offer expires 12/31/97. Offer good in USA only. One sample per household or address. Please allow 4-6 weeks for delivery.



Neutrogena®

DERMATOLOGIST RECOMMENDED

©1997 Neutrogena Corp.



ORDINARY SECRETS

By Eric Brown

The greatest surprises often come from known landscapes and familiar people. I thought I knew my grandpa, a big, balding teddy bear of a man, warmhearted and well-meaning. I was sure he was as predictable as the seasons in our little country town. I was wrong.

The tree-shaded white-frame double houses of Cherry Street, with red geraniums and creamy tuberous begonias hanging in luxuriant cascades on the front porches, were as deceptive in their surface simplicity as was daily life in our Pennsylvania Dutch community in the years after World War II. These houses were filled, of course, with as much passion, pain, and mystery as any Park Avenue penthouse or Beacon Hill brownstone, but I had to grow up to learn this.

My grandparents lived on the sunny south side of our double house on Cherry Street. My mother, father, brother, and I lived on the shady north side, with a maple at our front window and an enormous sweet cherry in the back. Our village, sheltered in a fold of the Appalachians, protected the farmers from tourists and unseemly commerce. Farm-to-market roads barely a lane wide ensured minimal travel. The Pennsylvania Dutch dialect, regularly used to speak to God or about children, and a reserve that exceeded that of the most staid New England Yankee, deepened the isolation.

After the shocking death by aneurysm of my grandmother, I felt lost without her constant companionship. She had guided me through learning to read, planting a garden, and properly hanging tinsel on a Christmas tree. But I expected that eventually our lives would settle back in the patterns of the past. I could return to the essential life of a schoolboy: busy days of dropping messages to secret agents >

Always wear your seat belt. Jeep is a registered trademark of Chrysler Corporation.



START UP A MOUNTAIN.

Jeep

THERE'S ONLY ONE

The key to successful mountain climbing is simple: Drive a legendary off-road vehicle. In other words, drive a Jeep 4x4.
For more information: 1-800-925-JEEP or http://www.jeepunpaved.com

The grandfather I had considered practically perfect now annoyed me in countless ways. I hated his chewing and spitting tobacco; the way he said a baby was "strange" instead of shy, said thank'ee instead of thank you

from our second-story window, or from that same window tugging on a 100-foot string attached to a stick in the yard in hopes of catching a crow under a peach basket.

Grandpa's side of the house was too large for one person and our side had always been too small for four, so a family decision was made: We would join Grandpa in the big, sunny side of the house. All the fun of having a grandparent would be mine 24 hours a day.

That fun proved illusory. The first surprise was my grandfather's strong personality. Grandpa had mainly been someone connected to Grandma. A ready smile, an ample girth, a denim work shirt with a cigar in the pocket, a bald head fringed with curly hair were among his unremarkable features. He had always been eclipsed by his stronger spouse. Grandma, a founder of the local temperance union, strictly forbade Grandpa's "strengthening" of her mince pie, allowed only a black family car, and had kept him firmly in her shadow. The steel gray of her hair reflected her character.

Our move next door ten months after Grandma's death changed everything. It was inevitable that I would see Grandpa differently. Some things were easy to respond to: A year after the funeral he replaced his sedate black Hudson with a turquoise Chevy Bel Air, and it had fins! That seemed like a pretty good idea to me. Then he bought an expensive camera and took endless pictures of us and even brought it with him when he went for rides in the evening. And he wore colored shirts and even ties to take a drive. "You have to look as nice as your car." Why not?

But other changes were troubling. The grandfather I had considered practically perfect now annoyed me in countless ways. He worked at my elementary school as a janitor and was therefore a constant witness to my life. Previously I had taken pride in his knowing and describing everything I did, laughing at dinner over how carefully I counted out my money before handing it to the teacher for milk, beaming with pride as the first to know that I had won the *Weekly Reader* essay contest.

Suddenly the adult world of the sixth grade was looming before me. Girls had entered my life—they were everywhere. In my newly advanced years I found Grandpa's knowledge of my childish behavior and juvenile successes embarrassing and intrusive. Added to that was the usual intolerance of the young, who know for certain their perceptions are deeper than those of their elders.

I hated Grandpa's chewing and spitting tobacco; the way he said a baby was "strange" instead of shy; confused his v's and w's; said thank'ee instead of thank you. I had once delighted in the stories he told on leisurely summer nights. I had been breathless to hear about the children who saw a mysterious light glimmering in the forest marking a treasure. At the climax of the story we children could not hear too many times, one of the characters spoke just as fabulous wealth was about to be claimed. Any six-year-old knew talking broke the spell! The treasure disappeared, and our agonized groans of disappointment that all was lost were Grandpa's regular reward.

But those firefly evenings with the ritualized storytelling became at best boring, at worst stupid. I had heard it all.

The only thing that didn't change was Grandpa's attitude toward me. Despite my ups and downs and ons and offs, he approved of me as much as ever. He who grew up on a farm understood perfectly when I wanted a pet of my own, in this case a parakeet, the new craze. He ensured, even though my father knew all pets were dirty creatures children neglect, that I had my own sky-blue bird. In a similar way, knowing my passion for watermelon and my pleasure in gardening, he surprised me with seeds for a patch of my own at the back of the garage.

Grandpa sympathized with my enthusiasms and my attempts at preteen cool, and I accepted most of this support with good grace, but I didn't want him talking about the girls he saw me with at school. I couldn't forgive his small jokes and rubbing his bald head and smiling as he mentioned seeing me walking someone home.

At our dinner table there was another tension—a current of adult conversation that immediately switched on as soon as my brother and I left the room. It was not angry, it was not ominous, but it was regular and troublesome. My brother and I were curious and often speculated on the subject of the unending discussions, but with the limited insights of children—a new baby? a new car? In those days when age and rank still held, we dared not ask. The murmuring continued.

This conversational current was less important to me than it once would have been, because the outside world had become my focus. For the first time I had a birthday party for more than a few cousins. My whole sixth-grade class came for hot dogs. On scout trips in the tent late at night we furtively and ignorantly discussed sex. Meanwhile, my parakeet languished with only occasional attention just as my father had predicted, and my watermelons sprawled among weeds only occasionally pulled.

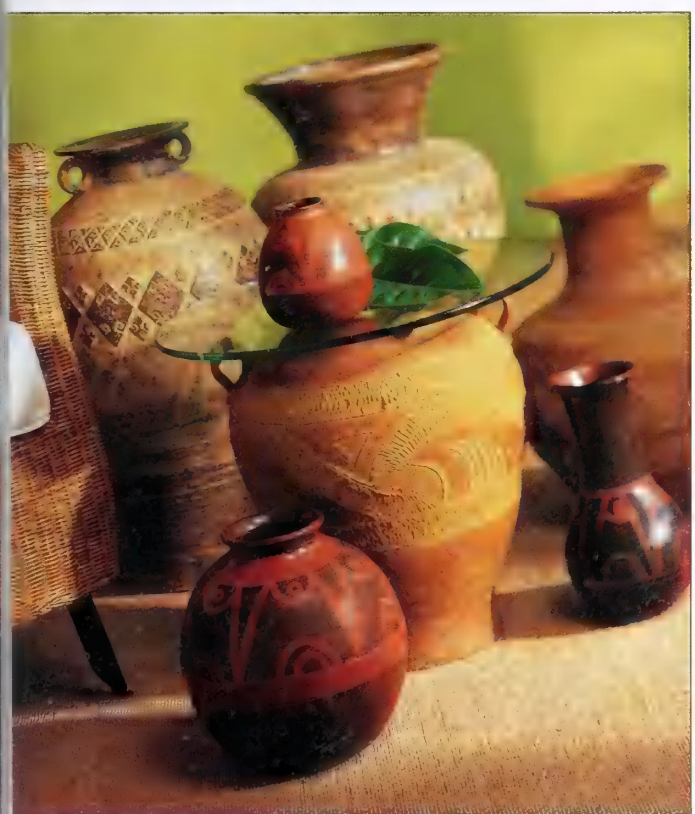
One hot summer day I walked up to our front porch with Brylcreem in my hair, wearing chinos instead of shorts. My grandpa was on the glider. My parents, and worst of all a neighbor and my brother, were all there. Then he did it. "The mail came today and you have a postcard from a lady >



It's your home, make it great.

Develop your bold, individual side. Fill your room with warm-hued rattan piled with cozy cushions and plush pillows. See each space in a whole new way. Sleek lines and bold textures can take your room beyond the ordinary and into something grand. So don't be shy, dive in and make your home uniquely you. At Pier 1, the options are endless.

Pier 1 imports®





Visit Pier 1 to find the Mazatlan Seating Collection, Medallion Tables, and an assortment of urns, decorative accessories and so much more.

For the store nearest you, call 1-800-447-4371 *or visit us at our web site:* www.pier1.com

She held a color picture. There were my grandpa and Sadie, each with an arm around the other's waist, Grandpa holding his finger out to the camera with Mickey proudly perched. I couldn't believe it—that mean little bird

friend," he said. I couldn't bear the public humiliation as Grandpa pushed a card under my nose with a picture of the Poconos and some insipid note from a girl I had been keen on. Red-faced and near tears, I grabbed the card. "What's wrong with you? Reading my mail!" and stomped off as the adults smiled, remembering dimly if at all the helpless humiliation of youth finding itself in a body and a world suddenly alien.

Later that night my grandpa tried to make amends. He led me, scuffing my shoes as I grudgingly walked by his side, out to the watermelon patch to show me a peace offering—a large, ripening melon hidden in the weeds. I feigned indifference, and we turned away from a fruit that I would never harvest.

Months later, after a set-to with my mother over feathers scattered through the kitchen from an uncleaned bird cage, my grandfather interrupted: "It's only natural he has other interests." He turned to me and asked, "Do you want me to find a home for the bird? I have a friend whose bird died who would be happy to have yours." I was glad to be free of the responsibility and arguments. That evening, Grandpa carefully put Mickey (as in Mantle) in a box, picked up his camera, and went off in his turquoise Bel Air.

In those days people didn't die an inch at a time the way they do today. One day, when I was not even out of the seventh grade, Grandpa was suddenly gone. As adults don't remember the intense anguish of puppy love, they don't remember the enormity of death for the young. I reeled through the ceremonies until I finally found myself standing at the post-funeral meal, the last ordeal. Uncle Harry was teasing Aunt Clara, the only Temperance warrior left in the family, about drinking the stimulant coffee but not wine. My brother, six foot two, sixteen, and firmly in the world of adults from my perspective, was talking sports with a grown-up cousin.

Although I thought I knew absolutely everyone who knew my grandfather, I didn't recognize a sweet-faced elderly woman sitting alone. My mother's hurried reply to me as she and the ladies of the church saw to guest after guest was, "Oh, that's Sadie."

This meant nothing to me. The stranger must have felt me watching her. She looked up and motioned me over. I tried not to blush, trip over my feet, or look stupid. She patted the seat of a chair beside her. I didn't want to hear another "Your Grandpa was a wonderful person," but slouched into the chair. She said instead, "I'm Sadie. Your Grandpa talked about you all the time." She could have been speaking Greek, or the Pennsylvania Dutch I refused to learn for that matter, for all the sense she made. Her large blue eyes were watery through her thick lenses as she looked at me. Then she reached a trembling hand into her large black purse saying, "I want to show you something."

Not too close, she held a color picture for me to see. There were my grandpa and Sadie, each with an arm around the other's waist, Grandpa holding his finger out to the camera with little Mickey proudly perched.

I couldn't believe it. That mean little bird bit me, on the rare occasions I cleaned the cage; that bird fluttered around like a chicken with its head cut off in our back alley, but here it was posing for pictures. Here it was sitting, the apple of my grandpa's eye, and of Sadie's as well. She smiled at me. "You were so nice to give me your pet. I wish you could have seen how your Grandpa worked to get him to set on our fingers."

I had been so stupid. I had seen and heard nothing, never knew or imagined that my grandfather could have a life apart from me. He who knew love and loss had been experiencing love one last time while I, with total self-absorption, tried it out as a beginner. He had his own silence to maintain about "girls."

Sadie and I looked at each other as she took my hands in hers. It felt good to a kid not quite grown up. She made me think of my grandpa and of the lost past.

I never saw Sadie again. The Pennsylvania Dutch are people with emotions as strong and defined as the sharp furrows in their immaculate fields. What has ended is ended.

I never eat a watermelon without thinking of my grandfather's peace offering to an ungrateful kid at a bad time. I never hear that subtle shift in the murmur of adult conversation when kids enter or leave a room without thinking of those many evenings when Grandpa and Sadie were surely the topic. I never see pet birds in cages without remembering Grandpa and Mickey, that offering of love twice given—first to me and then to Sadie.

If only memory could cancel out our failings. When I tell stories to my children, I smile at the thought of those firefly evenings with my grandfather, but I also remember the other side of my youthful self. I remember being foolish, selfish, occasionally kind, but more often cruel—extreme in every way wonderful and terrible, but most certainly full of love. ■

Eric Brown heads a corporate training firm, Communications Associates, in Memphis, Tennessee, and is the originator of www.corporate-ave.com, a new site offering information on business seminars. This is his second Thoughts of Home essay; his first was "Grandma and Mrs. Spangler" in the October 1993 House Beautiful.

Just because you work at home doesn't mean you should have to take out a second mortgage to afford a nice desk.

Thankfully, Sauder makes owning good furniture



as easy as working in your slippers.

Take this versatile desk, for example. The bookcase extension can be attached on either the right or left side. The monitor stand swivels for easy viewing. The keyboard shelf has a wrist rest to limit fatigue. Cords can be tucked away neatly out of sight. And the top work surface is protected with our DuraGUARD™ top coating that resists heat, stains and abrasions.

Desk and Bookcase Return $399.00 *or less*

Fruitwood finish. Computer monitor stand swivels and adjusts for height. Stand, drawers and bookcase attach to either side of desk. Easy cord management. Desk with drawers, Model #1031. Bookcase Return, Model #1032. May also be sold as combination Model #1033.



IT HAS A STAIN-RESISTANT FINISH. IN FACT, GIVEN ITS PRICE, IT EVEN

KEEPS RED INK

FROM STAINING YOUR BUDGET.

Like all the furniture in the Sauder line, this desk is made in Archbold, Ohio (pop. 3,500), piece by exacting piece and ready for you to assemble. And every carton comes with a price tag that you'll find very hard to resist.

Sauder furniture is available at retailers everywhere. For a free



brochure and store locations, just give us a call at **1-800-4 SAUDER** (1-800-472-8337). Or visit us on the Internet at www.sauder.com.

GOOD FURNITURE MADE POSSIBLE.

SAUDER®

© 1997 Sauder Woodworking Co.

IMPRESSIONISM:

The artistic movement of the late 19th century that softened strong lines into flowing patterns of color.

IMPRESSIONS:

A new look in floors from Mannington that softens strong lines into flowing patterns of color.



IT MUST BE MANNINGTON

Call 1-800-443-5667 for the Mannington dealer nearest you or visit our website at mannington.com

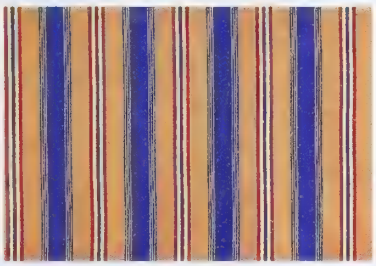
This summer, re-cover outdoor cushions with ticking, lighten up your living room with rattan, or hang a high-tech ceiling fan

EDITOR: ELIZABETH MAYHEW



1

2




3


4


5


6


9


7


8

1. *Stainless picnic containers with labeled linen covers: thermos, $60. From Koko Company: 212-279-1110.*
2. *Brushed-aluminum and bird's-eye maple ceiling fan, $690. From G Squared: 313-769-4535.*
3. *Country House Fabrics reproduces vintage cotton tickings, $17.50 a yard. Call 805-482-2006.*
4. *Palecek's rattan console, $1,950. Call 800-274-7730.*
5. *Scalloped-back rattan love seat, $660. From Import Specialists: 800-334-4044.*
6. *Green grass grows in the center of Ted Boerner's oak coffee table, $3,465. Call 415-487-0110.*
7. *Woven white ash cooler, $48 for 3½-gallon size. From Williams-Sonoma: 800-541-2233.*
8. *Nick Munro's oak butler's tray and stand, $775. At Felissimo: 212-247-5656.*
9. *Travel basket for a dog on the go, $395. At Takashimaya: 212-350-0100.*





It comes

For uncompromised beauty and craftsmanship, you won't be more pleased than with a retractable awning that combi SUNBRELLA® fabric and a SOMFY® motor. No other fabric offers the beauty, long life and choice of over 100 styles you get with SUNBR A true acrylic fabric, SUNBRELLA is solution dyed to lock in vibrant colors for years. A because it's breathable, it's amazingly more comfortable to sit under than vinyl awnin which can trap heat. The ideal way to enj

and goes.

SUNBRELLA is to have it installed on a retract awning system featuring a SOMFY motor. This allows you to extend or retract your new awning with the push of a button. A SOMFY's optional sun and wind control w operate your awning automatically. If you a homeowner who insists on only the be you've found it. For more information abo SUNBRELLA and SOMFY send in the coupon call 1-800-441-5118 (U.S. and Canada).

As it pleases.

I would like to know more about retractable awnings made with SUNBRELLA® fabric and SOMFY® motors.

Name _____

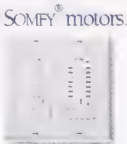
Address _____

City _____ State _____

Zip _____ Phone _____

SOMFY/SUNBRELLA, P.O. Box 3900, Peoria, IL 61614

HB



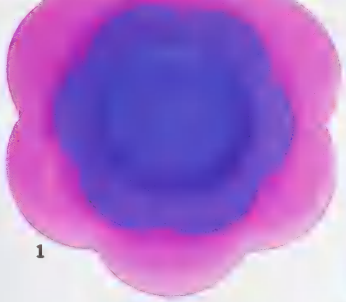
Decorative Switch Matic control switch

sunbrella® GLEN RAVEN MILLS, INC.

SOMFY

SUNBRELLA and [illegible] are registered trademarks of Glen Raven Mills, Inc. SOMFY is a registered trademark of SOMFY SYSTEMS, INC. Awning Installation Checklist: Use [illegible] Fabrication Check to Specify

Lighthearted acrylic designs make packing a Fourth of July picnic more fun than ever



1



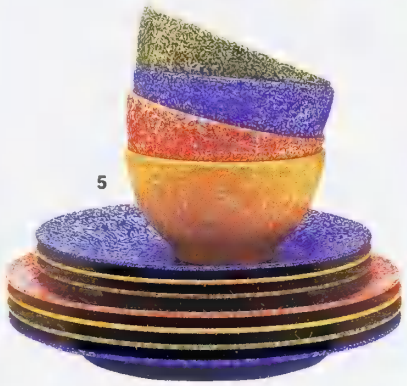
2





3





5



4





6





7



8

1. *Plastic salad plates, $2.50 each; dinner plates, $4 each. From Pier 1 Imports: 800-447-4371.*
2. *Serve lemonade in acrylic cups with straw holders, $4 each. From Precidio: 800-387-2304.*
3. *Mexican nylon bags, from $11 for 10″ by 10″. From Dosa: 800-995-3672.*
4. *Spread out on Daisy Hill's quilted blankets, $140 each. Through Douglas M: 510-548-5272.*
5. *Plastic mimics enamelware: bowls, $65 for set of 3; salad plates, $11 each; dinner plates, $15 each. From Finished Room: 212-996-9610.*
6. *Playful napkin rings, $2.50 each. From Pier 1 Imports: 800-447-4371.*
7. *Unpack your picnic on a galvanized steel and pine table with benches, $399 for the set. From Urbanus: 305-576-9510.*
8. *Carry an inflatable mattress to the park, $150 for a full. Call* 800-AERO-BED.





Introducing Navigator from Lincoln.

Call toll-free 1-888-2ANYWHERE (1-888-226-9943) or visit www.lincolnvehicles.com.

Bright-colored accessories for your bath, back porch, or breakfast room



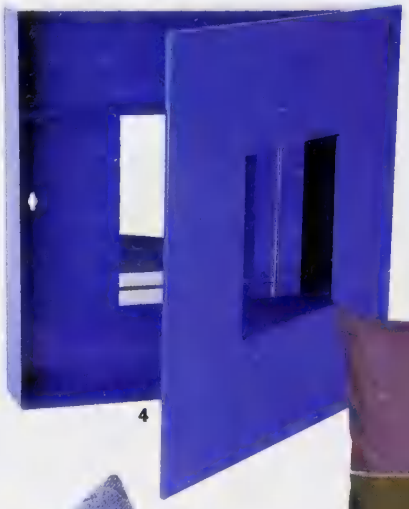
1



2



3



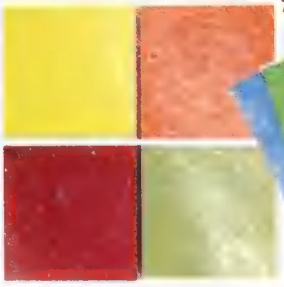
4



5



6



7



8



9

1. *Greek fisherman's lamp, $224. Through Global Lighting: 800-326-0725.*
2. *Terry towels with linen appliqués, from $12 for washcloth Through The Loom Company: 212-366-7214.*
3. *Store trinkets in the pockets of Axis's shower curtain, $130. From MoMA: 800-793-3167.*
4. *Men At Work's enamel-finished medicine cabinet won a Frankfurt design award, $300. Call 800-621-5075.*
5. *Down-stuffed linen pillows, $150 each. Through Douglas M: 510-548-5272.*
6. *Chenille daisy pillows, $100 each. From 525 Made in America: 212-921-5688.*
7. *Corian, an acrylic-based material, in candy colors, from $75 per foot. Call 800-4-CORIAN.*
8. *Designers Guild's bright upholstery chenille. Through decorators. Call 212-751-3333.*
9. *Hand-painted cereal bowls from Provence, $26 each. Through Chandle Hagelman Ltd.: 770-509-8528.*

LLADRÓ®

A tradition of beauty will last forever.

CONCEIVED IN ANCIENT CHINA AND REINVENTED BY EUROPEAN ALCHEMISTS, THE FORMULA FOR MAKING PORCELAIN WAS ONCE THE MOST CLOSELY GUARDED SECRET IN THE HISTORY OF ART. TODAY, LLADRÓ PRESERVES THESE SECRETS IN ITS OWN CLAY, WHICH IS MOLDED BY EXPERT SCULPTORS AND HAND-DECORATED BEFORE BEING MIRACULOUSLY TRANSFORMED TO PORCELAIN BY THE HEAT OF THE FLAMES.



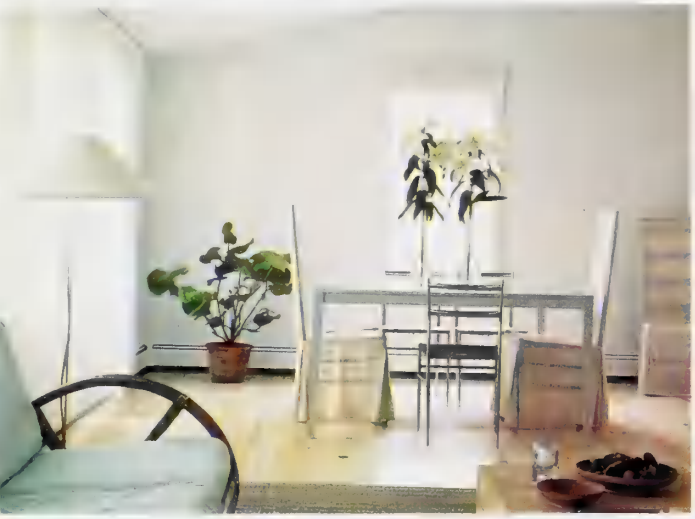
THIS IS HOW LLADRÓ ARTISTS KEEP AGE-OLD TRADITIONS ALIVE.. AND THE BEAUTY THEY CREATE WILL LAST FOREVER.

EGORY OF LIBERTY", 25 1/2" x 12".

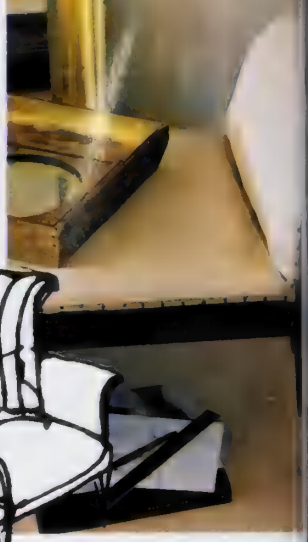
Information: Tel. 800-634-9288
http://www.lladro.com

THE PLEASURE PRINCIPLE

Sensuous rooms that seem lighter than air are Manhattan designer Benjamin Noriega-Ortiz's specialty







By Christine Pittel

No wonder he was drawn to his 44th-floor apartment with a sweeping view of the Hudson River shimmering like moiré. Born in the tropics, designer Benjamin Noriega-Ortiz gravitates toward light. His rooms start at the window, where he lets the sun shine in through diaphanous curtains, carries its rays across white walls and pale floors, and then captures its sparkle on an iridescent fabric.

"Put your sofa in the spot with the most natural light and you'll be happy," says the designer, whose interiors share his nonchalant ease and egalitarian spirit. "I don't care whether it's 18th century or Ikea. I look more at the shape and color of a piece than its pedigree." People walk into his serene, airy rooms and instinctively relax.

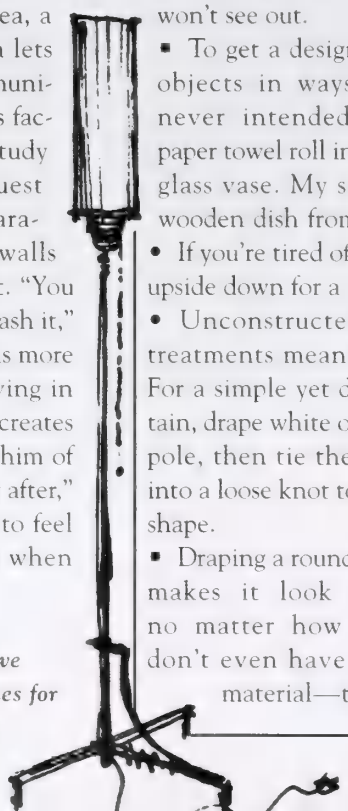
The pleasure principle applies equally to materials. Ethereal organza veils a weathered wrought-iron garden table. Anything that touches the skin is soft. "If you can't sit down in shorts, then it's not a comfortable chair." But practicality is not forgotten: The lustrous taffeta that reflects the light can be difficult to maintain, so Noriega-Ortiz uses it sparingly, to set a mood. He upholsters the sofa in plain white canvas ($3.25 a yard) and saves the expensive Gretchen Bellinger silk flecked with pearls for a pillow.

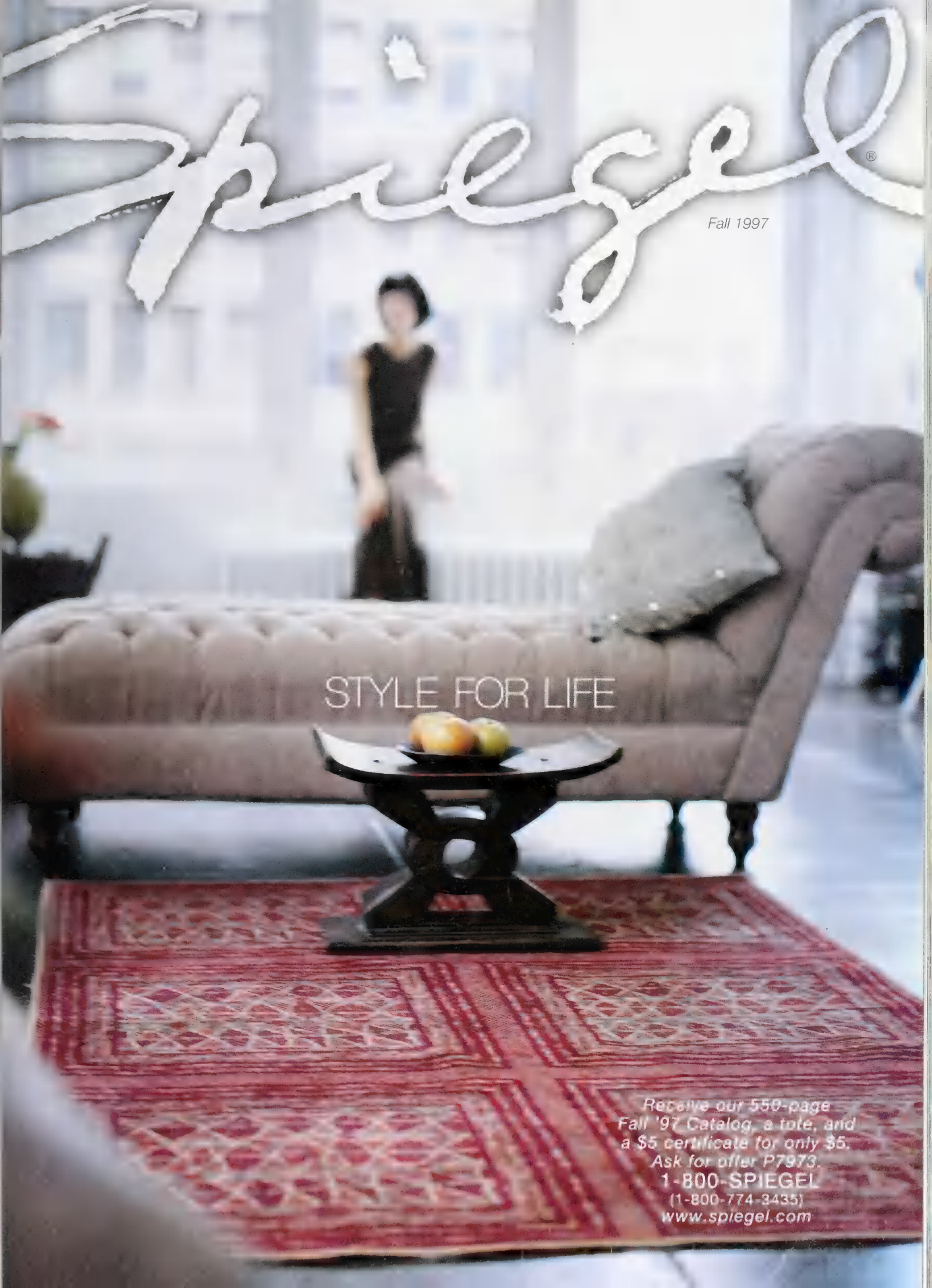
From John Saladino, his former employer, he learned the subtleties of color and how to organize furniture around a focal point in a classically structured room. "Yet I like space to feel open, which is a modern concept," says Noriega-Ortiz. In his country house near the sea, a central daybed instead of a sofa lets the study and living room communicate with each other, with guests facing either way. To isolate the study (which also functions as a guest room) he hangs translucent parachute nylon from the ceiling; walls and doors would block the light. "You can take this curtain down and wash it," says the designer. "And nothing is more beautiful than to see fabric moving in the breeze." The buoyant nylon creates a sense of coolness and reminds him of the water. "That's what I'm really after," says Noriega-Ortiz. "I want you to feel the infinite calm of the ocean when you're in one of my rooms." ■

Gauze slipcovers turn stark ladderback chairs into ghosts in the beach house (above left) belonging to Benjamin Noriega-Ortiz (center). Right and above right: Sketches for a lamp and a shell-shaped chair. Top right: Natural linens on an antique chaise.

Modus Operandi

- You can brighten a room with your hardware. A faceted doorknob reflects the light, and glass knobs glint in a kitchen.
- To soften a room, arrange the light sources to create a triangle. If you put lamps in all four corners, a room becomes static. And use frosted bulbs to cut down the glare.
- A room looks more organized when doorknobs and light switches are at the same height, along with speaker volume controls and thermostats.
- Try not to put a lamp in front of a window. At night the glass will turn into a mirror and you won't see out.
- To get a designer look, use objects in ways they were never intended. Keep the paper towel roll in a low square glass vase. My soap sits in a wooden dish from a sushi bar.
- If you're tired of a rug, turn it upside down for a new look.
- Unconstructed window treatments mean less sewing. For a simple yet dramatic curtain, drape white organza over a pole, then tie the front panel into a loose knot to create some shape.
- Draping a round table always makes it look substantial, no matter how small. You don't even have to hem the material—tuck it under.




Spiegel®
Fall 1997
STYLE FOR LIFE
Receive our 550-page
Fall '97 Catalog, a tote, and
a $5 certificate for only $5.
Ask for offer P7973.
1-800-SPIEGEL
(1-800-774-3435)
www.spiegel.com

SCENT OF SUMMER

Those sweet little ladies who daubed themselves with lavender water were certainly onto something

By Margaret Kennedy

We were sitting outside on ad hoc plank-and-cinderblock benches at a table that was merely a propped-up door. I was on my second bowl of heavenly *pistou*—a hearty vegetable soup made by writer Christopher Petkanas, who had invited me to the first dinner at his barely finished house in Provence. He and his father had carried all the dishes we were using in market baskets on the train from Paris that morning. Everything was impromptu but perfect—delicious food and a Cézanne view, with the intoxicating scent of lavender wafting from the surrounding hills.

When I wrote to thank him, I joked that I'd love to come next year and sit in his lavender fields to weave *bouteilles*—the old-fashioned lavender sachets I'd coveted since seeing one in a French magazine. Christopher, knowing my weakness, phoned to suggest we do a feature on lavender—"We could do soap, we could do food, we could do honey. . . ."



I wasn't hard to convince. Tiny bags stuffed with lavender are tucked between sweaters and nightgowns in my drawers. I never pack even a tote for a weekend without tossing a few in along with the T-shirts. My only cologne is lavender (I alternate between Aveda and Penhaligon's), which simultaneously calms and refreshes me. So last summer Christopher, Paris editor Carolyn Englefield and I met photographer Alexandre Bailhache in Provence to do the definitive lavender story. We started at sunrise and worked late, but at midday when the light was impossibly bright we paused to enjoy the scrumptious lunches Christopher insisted on producing. (We didn't protest *too* much.)

I figured out how to weave a lavender *bouteille* by studying one I had been given. Carolyn caught my fever. The morning we photographed the lavender-inspired dishes at Ousteau de Baumanière, we were madly weaving away between shots. Suddenly we were surrounded by a dozen young men and women (the wait staff arriving to serve lunch) curious about what we were doing. "Oh, my grandmother used to make those!" exclaimed one budding entrepreneur. "Show us how to do it—we could sell them in the market!" I laughed at the irony of these young French people learning a dying French art from two entranced Americans.

The night before my early plane, I picked an armload of lavender on Christopher's hill, then misted and wrapped it in a plastic bag to keep it fresh. Back home, I spent six heady hours weaving every last stalk. I now had a grand total of thirty fragrant wands. At Christmas I gave them all away.

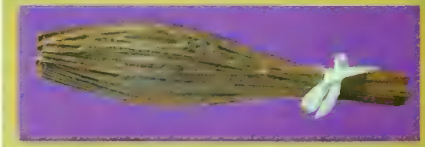
In early January a New Year's card arrived from Alexandre (who had picked out one of my blue-ribboned *bouteilles* last summer). His brief scrawl convinced me I had chosen the right photographer: "I really enjoyed working on the lavender story and now all my underwear smells great!"



How to make a lavender *bouteille*

The French word *bouteille* (pronounced boo-TAY) means bottle

1. Gather together 39 long stalks of freshly cut lavender at the height of bloom (it must be very fresh to be pliable). Remove any side shoots, then tie together tightly just under the flowers with linen twine or raffia. Knot one end of a length of ⅜" wide ribbon over this tie. You will need 2 to 2½ yards of ribbon depending on the size of your lavender blossoms.
2. Bend down all 39 stalks evenly over the lavender blossoms. Start weaving by pulling the ribbon through, pass it over the adjacent 3 stalks, under the next 3 and continue alternately in a spiral until you have woven all 39 stalks. On the next row you will then go under the first 3 stalks and continue in this basketweave pattern until you have covered all the blossoms.
3. Wrap ribbon tightly at base of woven part, pass the end through the middle of the clump of stalks and cut, leaving a 3-inch tail. Take ½ yard of ribbon and wrap it a few times over the base and tie a bow.
4. Tie the bottom end of the stalks tightly with linen twine or raffia and even off ends with garden clippers. To refresh the scent, squeeze the *bouteille*.



This bouteille *was made by simply bending back the stalks and tying.*

Unlike Dena, robots don't notice slight imperfections when making windows.

Which may explain why they don't get as excited about posing with their handiwork.



Dena Suing,
Senior Specials Window Builder
high atop our beautifully functional factory

Handcrafting but five custom windows a day, Dena Suing brings out wood's natural beauty.



However, she would be the first to tell you there's more to a Pozzi window than meets the eye. Like interlocking double mortise tenon joints for maximum frame strength. And thick glass, giving the most traditional design the warmth of energy efficiency as well. All shaped to within 1/16" of perfection—as is every window we make, standard or custom. Sure, wood windows can be assembled to the hiss of machines. But they come to life with the brush of Dena's sandpaper.

POZZI
WOOD WINDOWS®

HANDCRAFTED IN BEND, OREGON.™

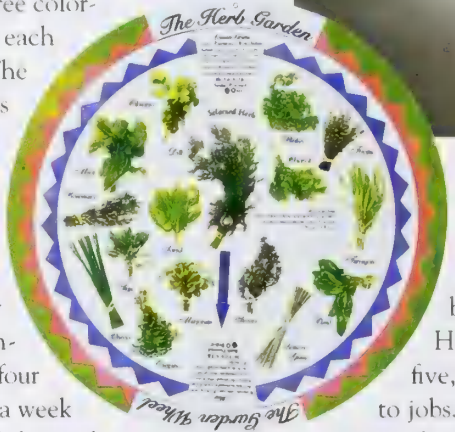
To visit, raft the Deschutes to its bend, or surf the web to www.pozzi.com. For a free catalog, call 1-800-257-9663 ext. HB2.

Pozzi Wood Windows is a registered trademark of JELD-WEN,® inc. © 1997 JELD-WEN, inc



GARDEN WHEEL

Deciding what plants go where can be hard for novices planning a garden. Books offer plenty of advice, of course, but for those who just want enough information to get started, The Garden Group has a solution: three colorful plastic Garden Wheels, one each for perennials, herbs, and annuals. The wheel for perennials (left) has pictures of popular tall, medium, and low-growing flowers arranged on concentric overlapping disks. Just rotate each wheel to find out when plants bloom and how they work together. See, for instance, that the coneflower (*Echinacea purpurea*) and false sunflower (*Heliopsis*) both reach three or four feet, are color-compatible, and share a week or two of bloom. On the herb wheel, learn that basil needs frequent pinching and cannot tolerate frost.



By their second season, neophytes will likely yearn for more information about soil, siting, and the varieties of plants available. Yet a Garden Wheel can be a handy tool by giving the inexperienced enough self-confidence to start digging. Look for Garden Wheels ($7.95 each) at garden centers, or call 800-723-8992. *Cecile Shapiro*



INTERIOR MOTIVES

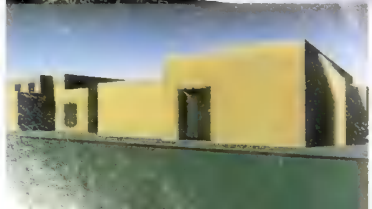
A new shop brings high-style design—from Eames's plywood lounge chairs to Inflate's neon blow-up bowls—to Oklahoma City. Owner Jim Huff has been bewitched by design since he was five, when his decorator mother began dragging him to jobs. After studying architecture and industrial and interior design, the 29-year-old opened Inside Design. Huff mixes versatile and sometimes daring pieces with a few of his own creations: "I try to carry clean, simple, and affordable objects for nineties living." Examples include, clockwise from top left: Frank Gehry's Wiggle chair, $1,300; the store's custom green velvet chair and ottoman, $895; Philippe Starck's Miss Sissi lamps, $99. Inside Design, 7640 N. Western, Oklahoma City, OK 73116; 405-840-5858. *Mobley Bowman*

IN THE AIR

Chinoiserie is everywhere, ranging from reproduction tables to late-18th-century panels, used by Tom Britt at New York's Kips Bay Show House.







LISTINGS

Santa Fe, July 17 is opening day for the Georgia O'Keeffe Museum. Its adobe building (bottom left), renovated by architect Richard Gluckman, holds over 80 of the artist's works done between 1914 and 1982, among them, *Jimson Weed*, 1932 (far left, top). Call 505-995-0785. During the opening, the National Trust for Historic Preservation will officially announce the acquisition of O'Keeffe's home and studio in Abiquiu, New Mexico (center left and far left), where the views inspired many of her works. For tours, call 505-685-4539. **New York, July 25–October 5** An intimate photo study, "Georgia O'Keeffe: A Portrait by Alfred Stieglitz," which includes *Georgia O'Keeffe, 1918* (top left), will be at the Metropolitan Museum of Art. Call 212-535-7710. **New York, June 10–September 2** Avant-garde twenties and thirties Russian graphics, like the lithograph *The Eleventh*, c. 1928 (lower right), are explored in the Museum of Modern Art's "Stenberg Brothers: Constructing A Revolution in Soviet Design." Call 212-708-9400. **Philadelphia, July 6–August 31** See fifty years of photographs in "India: A Celebration of Independence, 1947–1997" at the Philadelphia Museum of Art. Included is *Women in Rajasthan Dust Storm*, 1983 (top right) by Steve McCurry. Call 215-763-8100. *Stephanie Rank*





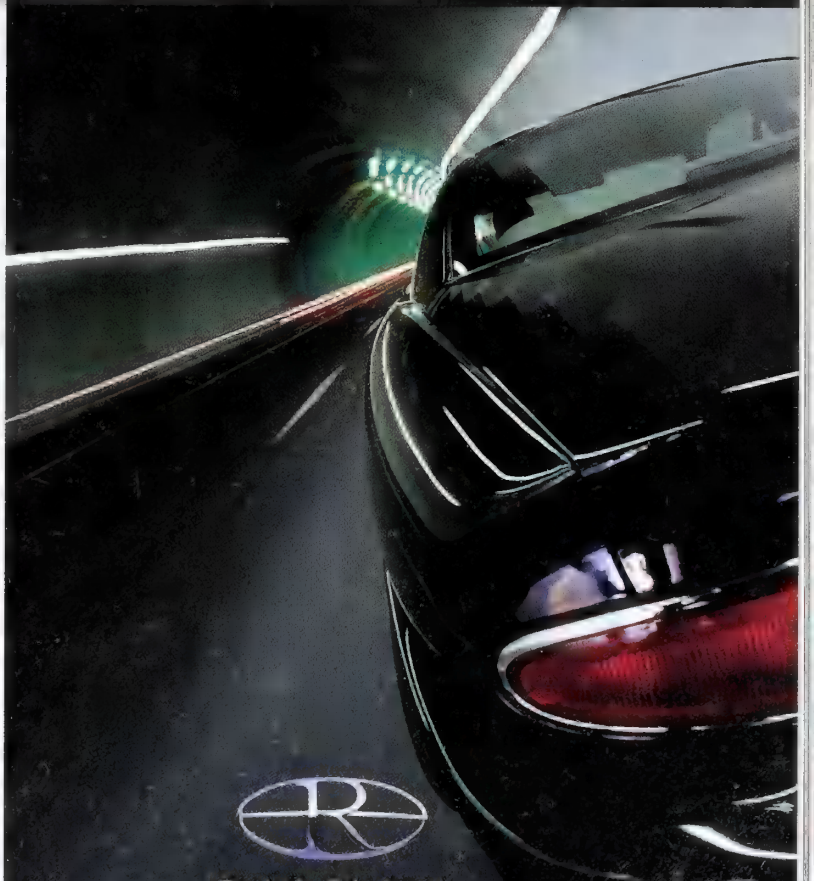


Dear Mrs. Responsible:

You never missed a school play.
You remember everyone's birthday,
including your father-in-law's.
You never went on a golf weekend.
With all due respect, Ma'am, you're
due. This is the Buick Riviera.
You can get a supercharged engine.
It's bigger than some minivans,
but it only seats four. So it's not
the perfect family car.
That's the point.

The Buick Riviera—
You're due.
Definitely due.





Buick Riviera

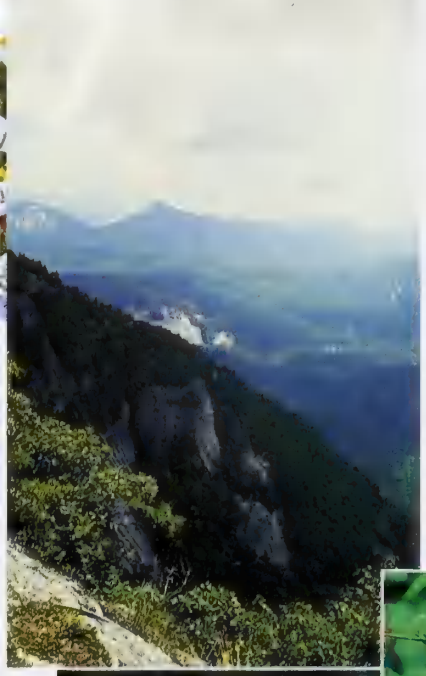
1-800-4-RIVIERA www.buick.com

©1997 GM Corp. All rights reserved. Riviera is a registered trademark of GM Corp. Buckle up, America!

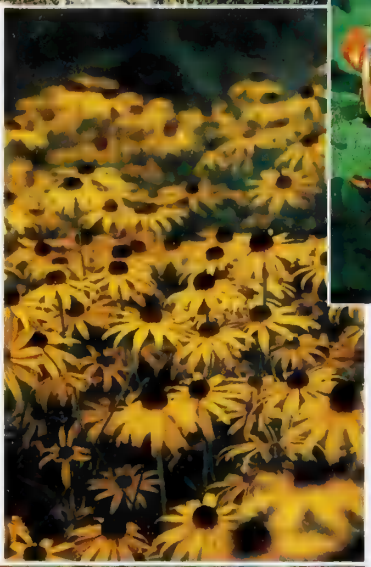
CONVERTED AT CULLOWHEE

At the country's oldest native plants conference, a gardener learns about biodiversity and invasive exotics. She also learns ho to help the planet by thoughtfully planning her own backyard

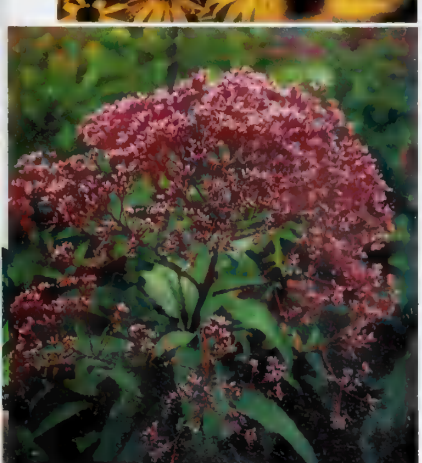
By Hatsy Shields







North Carolina's Blue Ridge Mountains are a splendid backdrop for Cullowhee's Native Plants Conference and an excellent site for seeing flowers on their home turf. From top: The view from Whiteside Mountain. At closer range: Turk's-cap lily; black-eyed Susans; Joe-pye weed. Below: Horticulturists stop to study one of numerous habitats they passed through on a daylong field trip.





Getting buried in a cloud was my own fault—the fog so blinding I had to stop my car right on the edge of the Blue Ridge Parkway. But for three hours the drive southwest from Asheville, North Carolina, had been spectacular, and I couldn't resist pulling into every overlook to drink in the waves of mountains disappearing into a murky lilac horizon. Now, after sunset on a July evening, visibility at 6,000 feet was zero. My headlights could not pierce the mist and the median yellow line had vanished—obliterated by road repairs, I thought. As I stepped out of the car to get my bearings, moisture-saturated air bathed my face. The mountains all around me were ghost-quiet.

Back behind the wheel, listening for the dreaded crunch of gravel telling me I was on the shoulder, I inched down the parkway's final descent to Cullowhee, North Carolina, and found my way to Western Carolina University. Registration was over, but I had made it to the country's oldest, most popular conference on native plants.

The Cullowhee Conference, now in its fourteenth year, attracts commercial nursery owners, garden club members, landscape architects, botanists—horticulturists of all stripes. The first 400 participants to sign up get the coveted slots. I looked forward to meeting these native plant enthusiasts, whose Birkenstocks, beards, vegetarian diets, and healthy skin were no surprise. But as a squint-eyed skeptic when it comes to semireligious gatherings, I had not anticipated my own conversion. New for me is a tingling conscience that insists on responsible plant choices. New, too, are a ballooning appreciation of the incredible diversity in the wild and a profound dismay over the damage wrought by invasive exotic plants and the pests they sometimes introduce.

The powers of enlightenment at Cullowhee, it turned out, were on the prowl around the clock. You could be indoctrinated in the dire consequences of threatened biodiversity over breakfast, for instance. In the sunny student dining room, Denise Delaney, senior horticulturist of the National Wildflower Research Center in Austin, Texas, described the dilemma raised by harvesting seeds from the wild. Even though a small patch might be all that's left of a particular flower, the center must collect a few of its precious seeds, some to save, others to sow and transplant. And sometimes the sown seeds never sprout.

One less variety of wildflower in the world can, in fact, set off a disturbing domino reaction of losses. It goes like this: Endangered flowers disappear, no more nectar for the butterflies that pollinated the blossoms that matured into berries for birds that carried seeds to fertile new habitats. In his talk about understanding plant communities, Ed Clebsch, a retired botany professor, said, "For every single species that becomes extinct, fourteen others will eventually go >

With all the effort you've invested, you could claim her as a dependent on your 1040.



Still, there's one more investment you can make. Eukanuba® Dog Foods. It's that nutritional edge that sets your dog unmistakably apart. ■ To begin with, dogs are best fed as carnivores. Their diet naturally requires more meat than ours does. We help them get it. From puppyhood up, Eukanuba® is scientifically formulated to provide a precise balance of real chicken or lamb and quality ingredients that completely satisfies dogs' ongoing nutritional needs. Eukanuba is also highly digestible, and dogs love its taste. ■ Meanwhile it promotes optimum muscle and skeletal development. Proper weight. Energy. Clear, keen eyes. Above all, health and an appetite for life. This applies equally to active working dogs and sedentary aristocrats. ■ Eukanuba simply helps great dogs become incredible ones. We have been proving it for over 50 years. See for yourself. Starting tonight.

All Eukanuba® products now have OmegaCoat™. A rich, glossy coat means your dog is getting proper nutrition. Eukanuba with OmegaCoat makes it happen. Eukanuba with OmegaCoat nutritionally manages skin irritation, rejuvenates dry skin and promotes a rich, healthy coat. It is a university research-proven balance of Omega -6 and -3 fatty acids. Closer to home, you'll begin to notice an improvement in your dog's skin and coat in as little as 6 to 8 weeks.



Eukanuba
Dog Foods
Results Oriented Nutrition
For more information call toll-free 1-888-385-2682.

As I drifted off to sleep I was thinking about the wild treasures on Whiteside Mountain. My favorite was the tiny sweet Clematis viorna

with it." This is grim. At the coffee break between lectures, earnest voices whirred in small groups trying to sort out survival. Can the native plants? Will the planet? Then someone whispered to a neighbor, "Have you seen that new baptisia 'Purple Smoke'? A gorgeous blue, and strong—never needs watering." Even through a sobering gloom, flower mania kept surfacing cheerfully.

This schmoozing between scheduled programs is viewed as a valuable opportunity to exchange ideas during the three-day conference packed with lectures on topics from medicinal plants to moss gardening. For Kim Hawks, proprietor of Niche Gardens in Chapel Hill, North Carolina, Cullowhee has become a yearly pilgrimage. "It's a reunion of the green industry. I love to hear what's going on up and down the East Coast and who's growing what in Texas. I go home pumped with adrenaline, excited again about encouraging our customers to see the bigger picture. Cullowhee's setting is perfect for this. The field trips let you look at plants in their home habitats—colonies of bee-balm, phlox, rudbeckia, and rare delphiniums."

Of the ten field trips offered, I chose to climb Whiteside Mountain (at 4,930 feet the highest point in the Chattooga River watershed) with Glenda and Robert Zahner, plant and forest ecologists who have lived in the southern Appalachians for decades. As our group of nine ambled up the sun-mottled trail, Robert identified the plant habitats we passed through: a second-growth forest of northern hardwoods including yellow birch, Fraser magnolias, and striped maples; a community of moisture-loving plants on the dank drop faces of exposed rock; and a crest of high-elevation plants including eight rare species of rhododendron and the endemic Granite Dome Goldenrod. So specifically has this spindly, pale yellow goldenrod adapted to the thin soil and altitude on Whiteside Mountain that "you'll never see it anywhere else," Glenda told us.

Hmm. A plant adjusting to uncomfortable circumstances—isn't this Darwin's theory of evolution right there next to my boot? I must have mumbled out loud. J.C. Raulston, director of the North Carolina State University Arboretum, was lying on his back nearby, photographing a glossy clump of trailing arbutus. "Ah, yes," he mused, "amazing adaptations in front of our very eyes. And mankind is a partner in this process. Have you read *The Beak of the Finch* by Jonathan Weiner?"

At bedtime I pored over my own copy to better understand man's part as a force of change. Weiner's words kept me awake: "We are altering the terms of the struggle for existence: changing the conditions of life for every species that is coeval [contemporary] with our own. Never before was such havoc caused by the expansion of a single species. Never before was the leading actor aware of the action, concerned about the consequences, conscious of guilt."

But as I drifted off to sleep, I was thinking about the wild treasures that hot day on Whiteside. My favorite was the tiny sweet *Clematis viorna*, a North Carolina native with fleshy reddish-pink bells, each bearing four sepals which curled to pointed creamy yellow tips. The familiar surge of I-want-this-for-my-very-own-garden had made my hands sweat, thereby raising the thorniest questions plaguing native plant enthusiasts who unadvisedly fall in love with foreign flora. Can I justify importing lovely nonindigenous plants to my New England garden? What havoc might I cause? And exactly what is a "native" plant, anyway?

Ken Druse sprang to the rescue the next day. In his keynote address, the author of *The Natural Habitat Garden* offered helpful definitions for terms that inspire multiple (and often self-serving) interpretations. This is what I think I heard: An indigenous plant is one that grows within a fifty-mile radius of a particular area. A native plant is one that originates on the North American continent. A wildflower is a pretty word referring to an annual or perennial, exotic or native, that happens to pop up. A naturalized alien is a flourishing garden escapee now growing as if wild.

While purists worry about preserving the genetic integrity of local plant communities (indigenous species exclusively), the average gardener cares more about creating a pleasing splash in the backyard. Druse, House Beautiful's contributing garden editor, is realistically elastic about what we should grow—to a point. He admits there's a place for hostas and cabbages (both imported) but insists on environmentally protective guidelines: "My number one unbreakable rule is: Never knowingly plant an invasive alien. The second is: Never, ever collect plants from the wild. And the logical extension of this rule is to make sure that any sources you order from are propagating the native plants themselves, not buying from people who invade natural habitats."

Certainly, we also heard what not to plant. It was sobering to learn about runaway infestations of invasive aliens clogging our marshes, girdling our forests, and terrorizing agricultural lands from coast to coast. The list of intruders runs into the hundreds, but four thugs in particular kept coming up in lectures and conversation: Oriental bittersweet, multiflora rose, Japanese honeysuckle, and purple loosestrife. Natives of Eurasia or Asia, these plants were first cultivated as ornamentals in the garden or as efficient erosion controls on public land. No one foresaw *(Continued on page 114)*

200 LEXINGTON AVENUE
THE NEW YORK DESIGN CENTER

200 Lexington Avenue

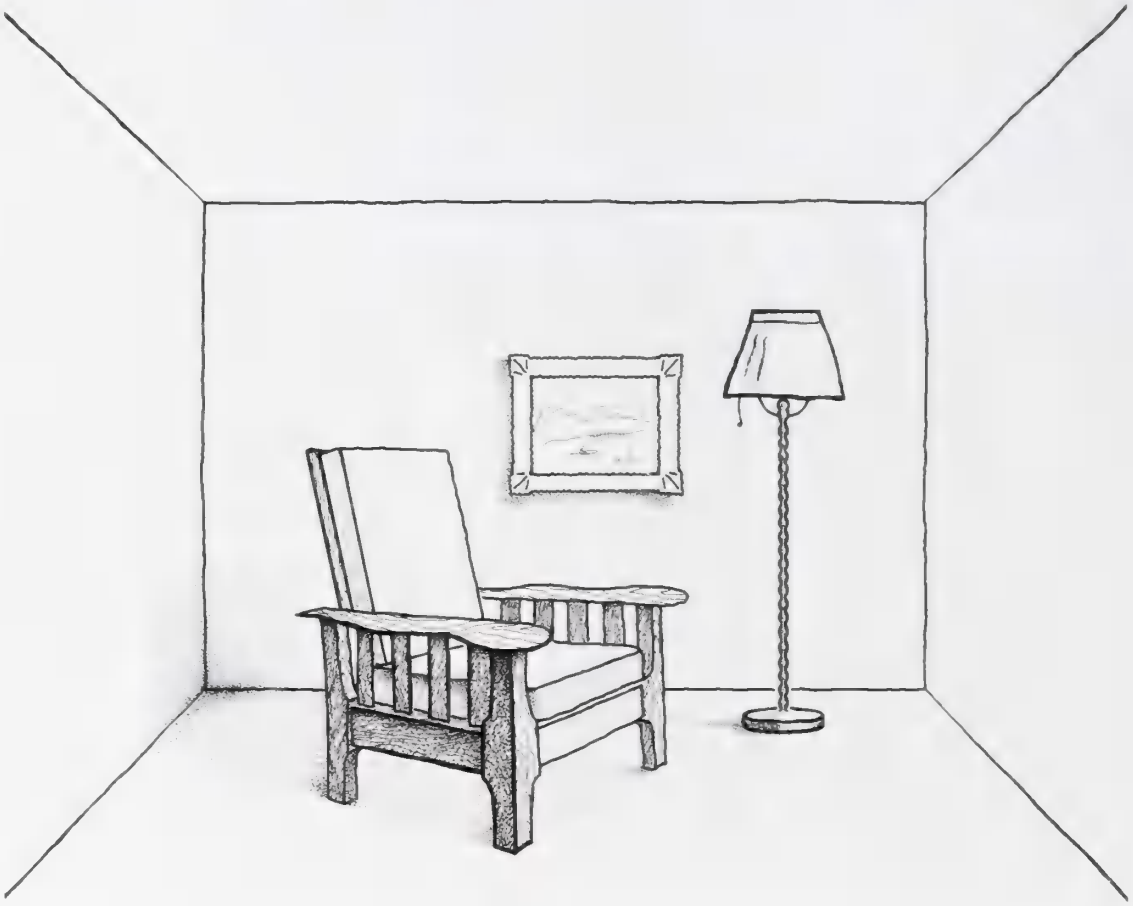
New York, New York 10016

Tel: (212) 679-9500

Fax: (212) 447-1669

Homepage: http://www.NYDC.COM.

IS THIS ROOM HALF FULL OR HALF EMPTY?



Learn to put it together at the New York School of Interior Design.

Join us for a Career Seminar and Open House on August 20, 1997.
For Reservations call (212) 472-1500 Ext. 15.
Bachelor of Fine Arts • Associate in Applied Science • Nondegree Programs

NEW YORK SCHOOL OF INTERIOR DESIGN

170 EAST 70TH STREET • NEW YORK, NEW YORK 10021 • 1-800-33 NYSID

hed to Become
merica's Leading
ne Art & Antiques Fair

The International for America 1997

THE FIRST ANNUAL INTERNATIONAL FINE ART AND ANTIQUES FAIR FOR AMERICA



A major international fair for the exhibition and sale of important paintings, antiques, silver, textile arts, jewelry, sculpture, modern and contemporary paintings and oriental works of art. More than 50 leading international dealers from 10 countries, with a full lecture program.

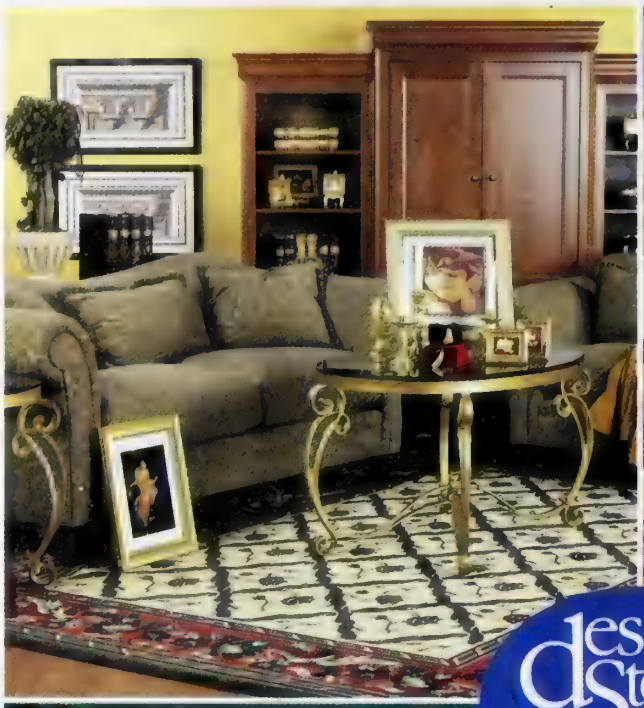
September 24 - 28, 1997
The National Building Museum
Washington, D.C.

For information on tickets, invitations and exhibit space please contact:
Bradbury International Marketing Limited
Station House, Midland Drive
Sutton Coldfield, B72 1TU, England
Telephone: +44 (0)121 354-5805 Facsimile: +44 (0)121 355-3455/355-6193
in the United States Telephone: (202) 408-0808 Facsimile: (202) 408-1231

September 24th Preview by invitation only. Ticket proceeds to benefit The Washington Opera

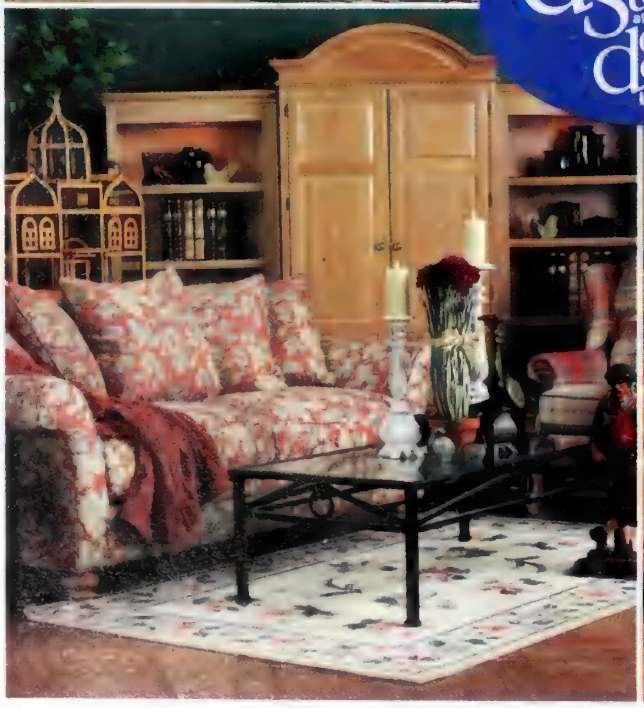
Express Your Style

at prices you can live with





design dStore at the door dStore





MANHATTAN
1 Park Ave
at 33rd St
(212) 679-9700

599 Lexington Ave
on 53rd St
Ora
at
(21

Ma
at
(21

LONG ISLAND
6 Old Country Rd.
Carle Place
Next to Filene's
(516) 741-1112

EAST HANOVER
136 Route 10 West
The Design Center
East Hanover, N.J.
(201) 884-8766

SECAUCUS
75 Metro Way
Secaucus, N.J.
Showroom
& Clearance Store
(201) 864-8844

PARAMUS
141 Rt. 17 South
Next to Harrows
(201) 261-3666

SCARSDALE
691 Central Avenue
Opp. A&P
(914) 723-5313

*** NEW STORE**
GREENWICH, CT
195 Greenwich Ave.
(203) 861-7565

WESTPORT
180 Post Road East
The Bay Street Building
(203) 221-0999

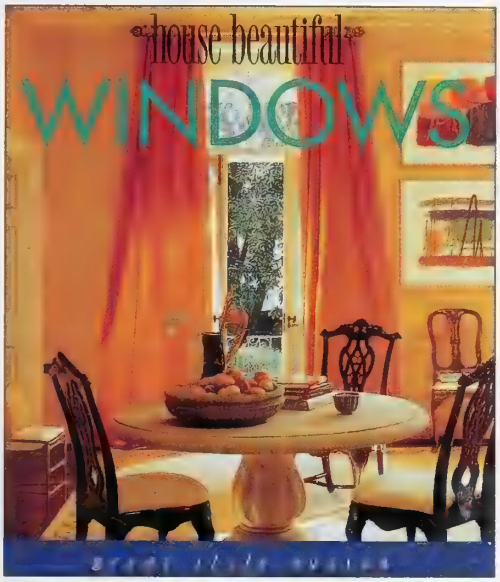
Not all items available for
pick up at all stores.
Delivery extra

All stores open Sunday
(Except Paramus)

For National
Ordering Call:
1-800-433-4071

Introducing Windows

the latest addition to House Beautiful's Great Style Series



WINDOWS

House Beautiful shines the light on stylish window dressings for every decorating taste and need.

Text by Sally Clark

144 pages, over 120 color photographs

#101888 **$25.00**

KITCHENS

Design and decorating ideas for the hardest working room in the house.

Text by Carol Sama Sheehan

143 pages, 140 color photographs

#141047 **$22.00**



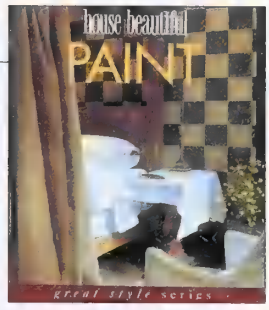
PAINT

Wonderful ways to strike a mood, manipulate space, fool the eye. Transform walls, ceilings, floors, and furniture.

Text by Rhoda Jaffin Murphy

144 pages, 120 color photographs

#141048 **$23.00**



COLOR

Use color with confidence and style in every room in the house.

Text by Sally Clark

143 pages, 140 color photographs

#141045 **$22.00**



DETAILS

Add energy and character to your rooms with the right finishing touches.

Text by Sally Clark

143 pages, 100 color photographs

#141534 **$25.00**



SLIPCOVERS

Slipcovers can transform and revitalize any decorating scheme.

Text by Sally Clark

144 pages, 120 color photographs

#141049 **$23.00**



BEDROOMS

How to create the intimate space you've always dreamed about.

Text by Cara Greenberg

143 pages, 100 color photographs

#141535 **$25.00**



house beautiful

Great Style Series

To order, call 800-285-7060

ask for Dept. HF771

or send check or money order to

HOUSE BEAUTIFUL

Dept. HF771, Box 400821, Des Moines, IA 50347-0821

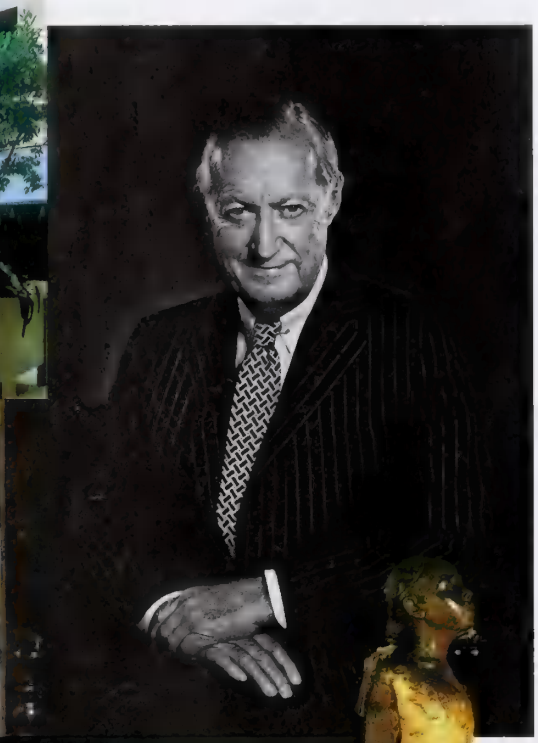
Please include $4.95 for shipping, handling, and insurance.

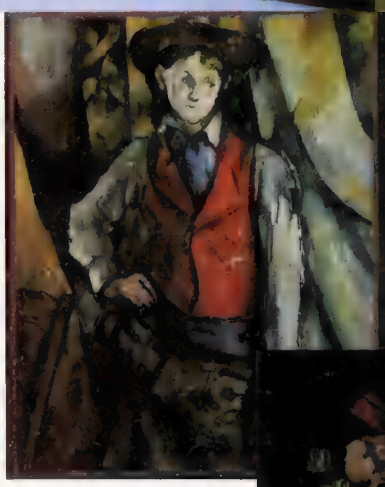
PAUL MELLON'S GIFT

In a rare interview as he marks his 90th birthday, America's old master of munificence looks back. His exemplary career as a cultural philanthropist is the most inspiring of our time

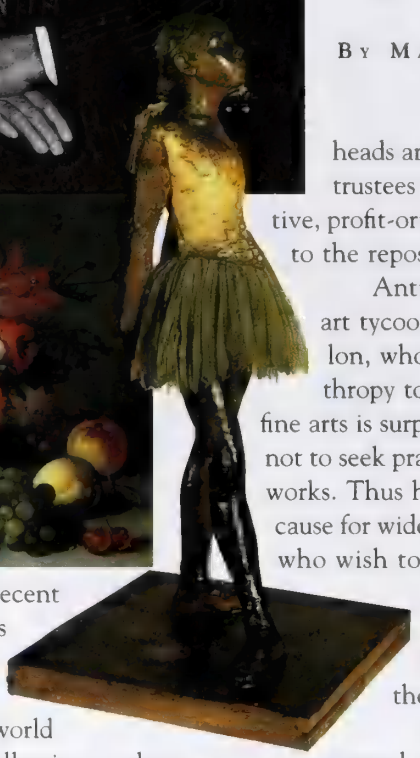
By Martin Filler











Paul Mellon (top right) and two works he and his wife have given to the National Gallery of Art (center, above and right): Cézanne's Boy in a Red Waistcoat, *1888–90; van der Ast's* Basket of Flowers, *c. 1622. Degas's* Little Dancer Fourteen Years Old, *1878–81, is from the Mellons' private collection. Top left: Yale Center for British Art by Louis I. Kahn, 1969–74, another Mellon gift.*

One of the biggest changes in recent years has less to do with what is given to cultural institutions than how it is given. Horror stories now circulate in the art world about donors who wield their collections and contributions like cudgels, pursuing personal power and social advancement instead of the common good. When New York's Metropolitan Museum of Art told one arbitrageur that no giver's name could be emblazoned on an exterior wall, he and his millions took a hike. Like latter-day King Tuts, some patrons insist that if museums want their art, [illegible] their houses must be faithfully reproduced in galleries, and at the Dallas Museum of A[illegible] donor's slippers are kept under her be[illegible] for her Impressionist paintings. W[illegible] museum directors and foundation heads are fired at the whim of ambitiou trustees who have brought the competi tive, profit-oriented values of the marketplac to the repositories of our cultural heritage

Antithetical to the self-aggrandizin art tycoon is the banking heir Paul Mel lon, whose six-decade record of philan thropy to many causes but especially th fine arts is surpassed only by his determinatio not to seek praise or domination through goo works. Thus his 90th birthday this June 11 i cause for widespread celebration among thos who wish to see his older—but never old fashioned—values passed on t future generations. The problen is there is only one Paul Mellon the glory is there is even one.

This very private philanthropis agreed to a rare phone interview witl House Beautiful from his vacation house i Antigua, where he and his wife of almost half century—the legendary horticulturist Bunny— spend the early months of each year. They wil mark his milestone birthday back at the Bric House, their principal residence, in Upperville Virginia.

Central to the Mellon character is an innat modesty that prevents him from seeing anythin remarkable about his extraordinary philanthropi record, even though he is in an Olympian leagu reserved for the likes of Andrew Carnegie and

Available in stores or catalogs. 1-800-852-4498 www.jcpenney.com



At exactly which point in our lives did a long, hot bath go from being the ultimate punishment to the ultimate reward?

JCPenney
HOME COLLECTION

Bedding. Bath. Window Coverings.

the Rockefellers. Not only has Paul Mellon been richer for longer than any other living American, but he has also given more away.

"Some of it, I suppose, is just a natural shyness on my part," Mellon says of his preference for anonymity, "but also my father was like that." The financier and Secretary of the Treasury Andrew W. Mellon founded the National Gallery of Art in Washington, D.C., and filled it with old master paintings.

In his 1992 autobiography, *Reflections in a Silver Spoon*, Paul Mellon explained their very pragmatic reasoning. "If my father had created the 'Mellon Gallery of Art' in Washington, would other donors of art or money, let alone the Congress, have been willing to support it?" he wrote. "In other cases, such as my founding of the Yale Center for British Art, I insisted that the organization *not* bear my name, in the hope that other future donors of works of art and of funds would be more forthcoming."

That same hands-off attitude extends to how those museums are run. "One of my father's greatest attributes," Mellon recalls, "was picking the right people to do the job and then letting them do it. He just had an uncanny way of knowing who was the right man. Now I'm not saying that my judgment is as accurate as that, but I think it did rub off on me a bit."

Another trait father and son have in common is their belief that great works of art ought to be housed in great works of architecture. Andrew Mellon's original National Gallery, designed by John Russell Pope, is now esteemed as one of this country's best neoclassical museum structures. Following in his father's footsteps, Paul Mellon has commissioned some of the most acclaimed museum buildings of our time.

"It's like choosing works of art," Mellon explains abou the architectural selection process. "In finding an architect fo the East Building of the National Gallery I went to grea lengths to see buildings by some of the more prominent people like Philip Johnson, Louis Kahn, and I.M. Pei. There were one or two buildings, especially by Pei, that struck me as being ele mentally beautiful. One of them was his National Center fo Atmospheric Research in Boulder, and another was his Ever son Museum of Art in Syracuse, a little jewel of a place. And it was just that kind of comparison that helped me make up my mind to commission Pei."

Pei's courtly manner helped him win a number of othe prestigious commissions in the 1960s, but Mellon could also understand the odd genius of the period's greatest architect Louis Kahn. "He was eccentric," Mellon admits. "I had gone to see him in La Jolla, where he was working on the Salk Insti tute, to talk about his designing the Yale Center. He came to breakfast at the hotel and made pencil drawings all over the tablecloth. I always regret not having asked to keep it—one work of art I was never able to collect."

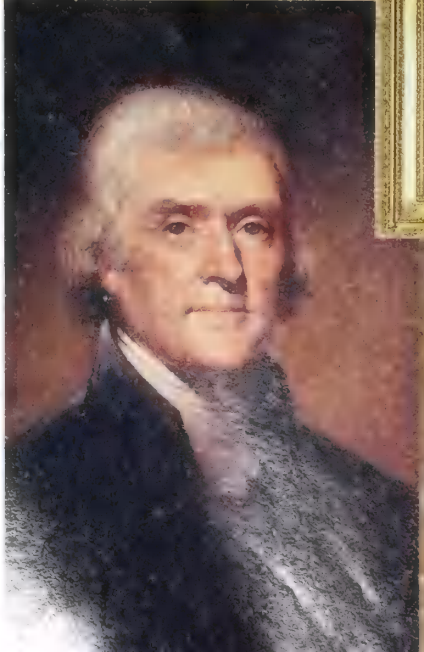
That was an unusual lapse in a canny collecting career After World War II, the newly married Mellons began to acquire French Impressionist and Post-Impressionist painting and they bought spectacularly well. He had a parallel interes in British sporting pictures, an outgrowth of his love of horses which he has ridden, bred, and raced for most of his life. He discovered his first horse painting by the then-forgotten George Stubbs in 1936, recognizing—as many critics would only decades later—that far from a mere animal portraitist Stubbs was in fact an artist of the first rank.

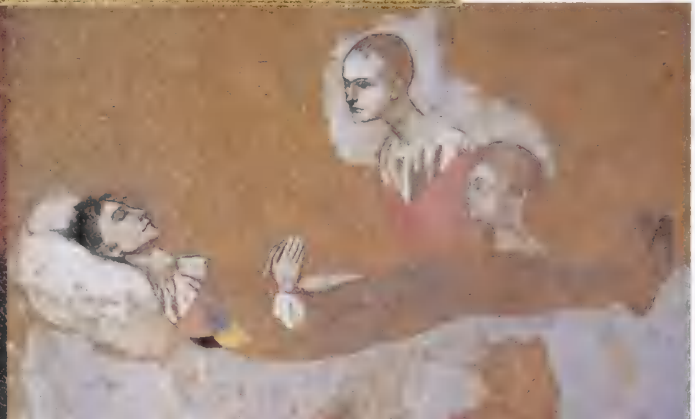
Starting in the late 1950s, Mellon assembled an ency clopedic array of British art, from the 17th through 19th cen turies. To house and preserve those works, the ardent Anglophile built and endowed the Yale Cen ter, which opened in 1977. The building and arti facts in it cost a total of more than $160 million

Perhaps because the National Gallery is hi adored father's silent memorial, Mellon spared no expense to ensure that Pei's $94 million East Build ing addition, completed in 1978, be perfect. And Mellon's giving to that institution has been un abated ever since. For example, in 1991 alone, he and his wife gave almost *(Continued on page 115*









Paul and Bunny Mellon's broad range as collectors and donors is evident in this sampling of their gifts (clockwise from top left): George Catlin's* Crow Warriors Bathing, *1861–69; George Stubbs's* Reapers, *1795; Picasso's* The Death of a Harlequin, *1905; Rembrandt Peale's* Thomas Jefferson, *1800.



Something New From Old Faithful.

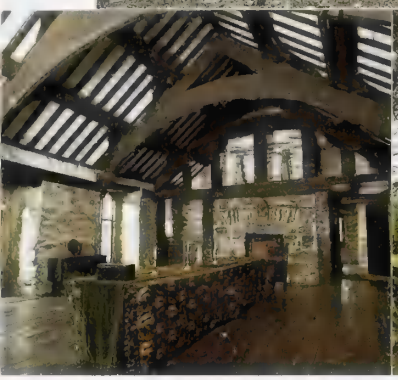
Introducing an easy way to take beautiful care of your wood floors. New Murphy® Just Squirt & Mop. Just one squirt cleans your wood safely and gently, while preserving your floor's finish and natural glow. Trust an old friend like Murphy to make cleaner wood floors just a squirt away.

LOVE YOUR WOOD.

THEIR HOME IS YOUR CASTLE

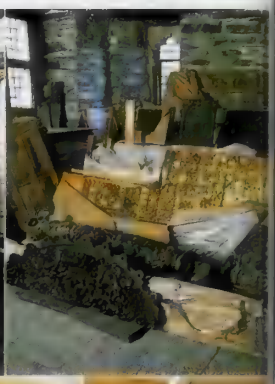
A young couple has been hard at work restoring a medieval mansion in Wales. Now you can be their guests











By Cecile Shapiro

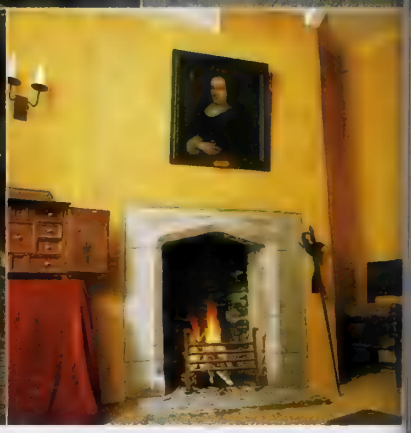
You glimpse the tower and turrets of Gwydir Castle as you cross the River Conwy on a slender, hump-backed bridge designed in the 17th century and attributed to Inigo Jones. Ring the Celtic bell on the castle's heraldic gate, which opens onto a courtyard alive with preening peacocks, and Judy Corbett and Peter Welford will greet you.

This attractive couple, aged 29 and 32, are the new owners and hardworking restorers of 500-year-old Gwydir Castle, which now welcomes guests. They are immersed in the period: Peter Welford is an architectural historian, first at the Courtauld Institute and now as consultant, and Judy Corbett is a bookbinder who often resuscitates antique volumes. Despite its glittering history (monarchs from King Charles I to Queen Mary have stayed here) and its grand dimensions—about 10,000 square feet divided into thirty or forty rooms—Gwydir is very much the Welfords' home.

When they bought the place a few years ago the roof leaked, chimneys swayed, and chickens roosted downstairs. Now with urgent repairs out of the way, and electricity, heat, and hot water in place, a thorough rejuvenation is galloping forward with paint, paper, and period pieces. There are three refurbished guest bedrooms, two with full bath.

Most exciting has been the recovery of the 17th-century wall and ceiling decorations of the main dining room. Once the glory of Gwydir Castle, the elaborate carved wood paneling—enhanced by vermilion-gilded and silvered leather—had languished in crates ever since 1921, when it was pried off and





sold at auction to William Randolph Hearst. After the newspaper magnate died in 1951, the Metropolitan Museum of Art inherited but never displayed the treasure. Alerted by locals to the whereabouts of the room's decorations, the couple ultimately convinced the museum to return the crates. Restoration of the room should be completed by summer's end.

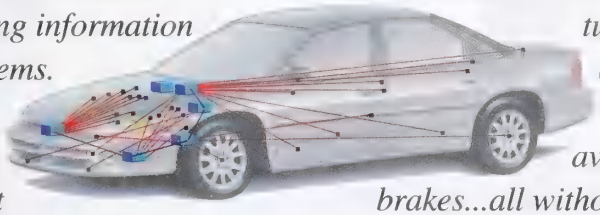
Overnight guests are treated to a breakfast of bacon and eggs and a smoked fish and rice dish called kedgeree. Corbett serves it in the Hall of Meredith, a great room with a vaulted ceiling and an inglenook. After breakfast most guests gravitate to the gardens outside the castle before moving on to their next destination. ■

Gwydir Castle is on the outskirts of Llanrwst, Gwynedd, Wales LL260PN. Overnight rates, which include breakfast, from $95 to $122. For more information, call 011-44-1492-641687.

Details, from top, left to right: Peacocks preening in entry courtyard of Gwydir Castle. Vaulted breakfast hall. Multiple trunks of a thousand-year-old yew. Guest room with stone walls, casement windows, medieval furnishings. Uncrated carvings and gilded leather decorations soon to be restored to walls. The owners with their Lurchers, an ancient breed owned in Gwydir's earliest days. In a small guest room, one of dozens of fireplaces kept burning at the castle.

It's thinking.

Whether it's wending its way through a hairpin turn or sitting at a stop light, the new Dodge Intrepid Sport is always thinking. Its 39 data sensors are constantly gathering information about various systems. And as many as seven onboard computers use that data to make calculations which can enhance Intrepid's performance, safety and passenger comfort.



In fact, Intrepid's sophisticated computer network can process over 24 million bits of information per second. Which means it can choose shift points for optimum fuel economy, turn off interior lights if a door is left ajar, or check the status of the available anti-lock brakes...all without you giving those things a second thought.

For still more information, call 1-800-4-A-DODGE or visit our Web site at http://www.4adodge.com

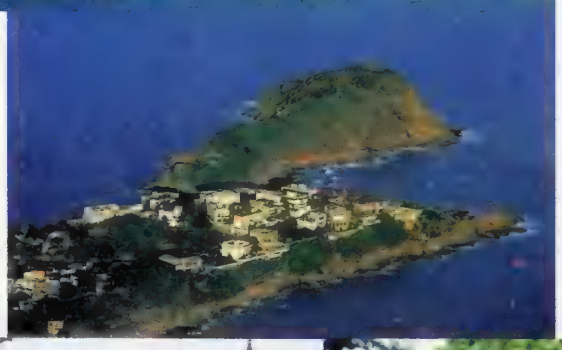


Intrepid The New Dodge

Always wear your seat belt.







STAYING ON

As China takes over Hong Kong, photographer Inger McCabe finds the last vestiges of the British Empire in the home of a onetime taipan

By Dorinda Elliott

At Number 14 Shek-O, one of Hong Kong's most exclusive addresses, a Chinese chow dog bounds across the sprawling lawn as a gardener on her knees plucks at weeds with a tiny knife and the concentration of a skilled acupuncturist. Ah Chun, the family's cook of twenty years, wheels the tea trolley, stacked with cucumber sandwiches, into the garden. Sitting on the terrace you can't help but think of J.G. Ballard's novel *Empire of the Sun*, which documents the final days of grand living in another colonial enclave—Shanghai—before the city fell, first to the Japanese, then the Communists.

This is the home of Anne and John Marden, who as a taipan—or powerful foreign businessman—once headed a top Hong Kong trading company. As the British colony tries to accustom itself to being part of China—after the handover at the stroke of midnight, June 30—the Mardens' world is disappearing. But in their garden, filled with begonias, salvia, lilies, and other flowers typically found in English gardens, you can almost pretend that nothing has changed.

In many ways, the Marden family history is the story of Hong Kong. Son of the founder of the once mighty shipping company Wheelock Marden & Co., Marden grew up in Shanghai. His father sold everything before the >

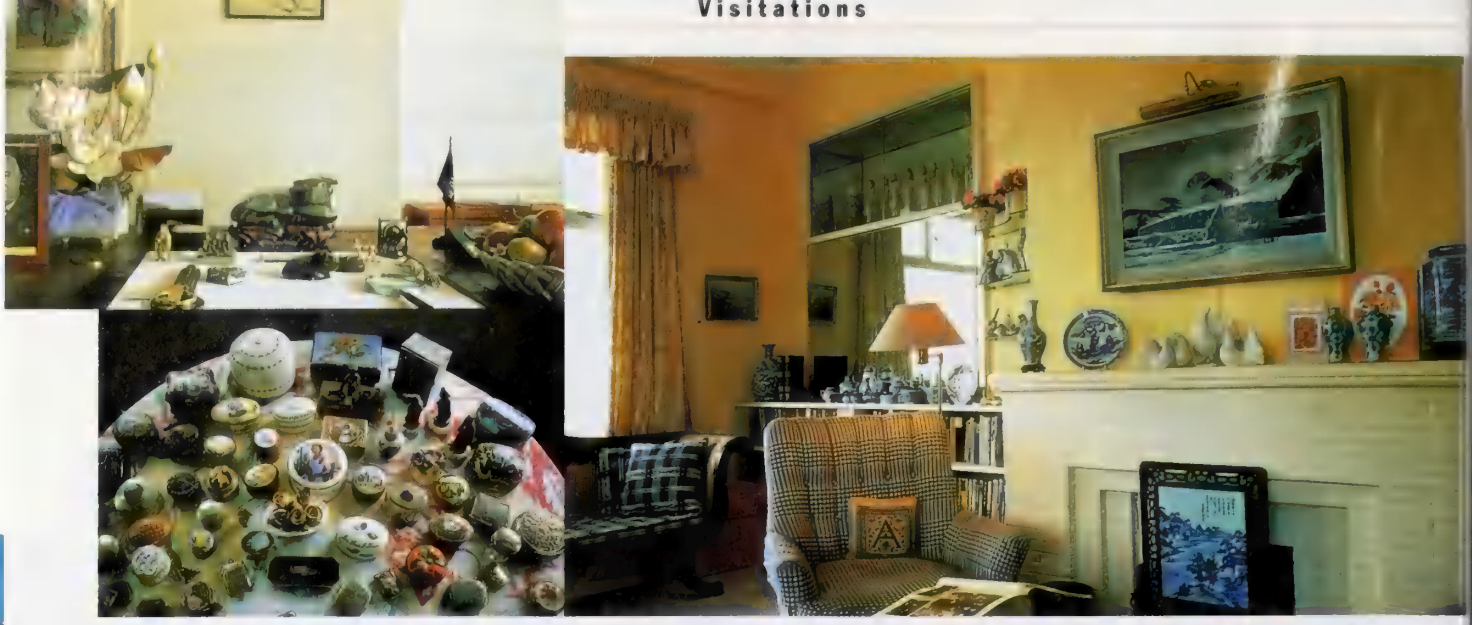






Hong Kong scenes from top, left to right: In the late 1860s, traders' warehouses lined the city's waterfront. Today, skyscrapers all but obscure Victoria Peak. Shek-O peninsula, one of the island's most exclusive neighborhoods; the Marden residence; John and Anne Marden at home; Ah Kong, the gardener, plants vegetables—carrots, tomatoes, and Chinese bok choy—in part of the sprawling one-acre estate.


It traveled millions of miles to get here.
The least you can do is let it in.
skylights and roof windows
VELUX®



East meets West, clockwise, from top left: A jade water buffalo atop a 19th-century bureau plat in John's study; kitchen Ming on the mantel, ivory figures—the eight Taoist immortals—on a top shelf; Anne's collection of boxes.

Communists took over in 1949, then moved to Hong Kong and rebuilt his fortune. Alongside Jardine, Matheson, Ltd., the infamous *hong* built on 19th-century opium trade, Wheelock Marden and other British trading companies dominated the colony's business and social life. In the 1980s their power began to fade as a group of Chinese tycoons started flexing its muscles, and in 1985, Wheelock Marden was taken over by Sir Y.K. Pao, a flamboyant shipping magnate.

Before the days of air-conditioning, Marden (now 79) used to drive forty minutes to work with a handkerchief tied around his forehead to catch the sweat. Every day he and the "Jardine Johnnies," as expatriate businessmen were known, wore white linen suits to work, carefully washed and ironed by Chinese staff. "Silly, really, wasn't it, when they were completely rumpled after a few minutes," says Anne, who at 70 is the picture of understated elegance. Lunch most days was at the Hong Kong Club, nicknamed the "snakepit," where women were not allowed. Today, the Hong Kong Club is still flourishing (the Mardens are still members), although women can now eat in the main dining room and many members are wealthy Chinese. The island's affluent younger set, meantime, favors the China Club, opened in 1991 and modeled on the Art Deco style of a 1930s Shanghai club.

John and Anne came to Hong Kong after the war, as the city was recovering from the Japanese occupation. In 1959 they moved to their house, built in 1938 by an eccentric couple who wanted a round-walled living room for the wife's grand piano.

Four generations of Mardens have lived in the unassuming two-story stucco house with red-trimmed windows (the color for good luck in China), and it is full of family memories. The head of a boar, shot by Marden's father in China, hangs on the living room wall, and a few jades collected over the years are tucked on the shelves. Looking through a family album, Anne recalls having rickshaw races on the way home from school as a young girl in Shanghai. There are serious collections of silver and ivory bought by Marden's father, but Anne is just as attached to a group of tiny boxes—some valuable and others given to her by the grandchildren—that she keeps in her bedroom.

Three of the Mardens' four children still live in Hong Kong. Reflecting the changing times, the grandchildren study at the Chinese International School, where they have classes in Mandarin, China's official language. (Neither of the senior Mardens ever learned Chinese. "In those days, unfortunately, few people did," Anne explains.) Many of the Mardens' neighbors in the once exclusively British community are Chinese. Hong Kong is reverting to China in more ways than just a change of flags.

Although many Hong Kong residents have left since China made it clear it would reclaim the colony (about half a million, according to the Hong Kong government), the Mardens plan to stay on. They own an apartment in London and a vacation home in Austria but, says Anne, "This is our home." She continues her charity work with Chinese children, which earned her the honor Member of the British Empire. Still, Shek-O is ripe for development. The lease on the peninsula where all of the Shek-O homes were built expires in 1999. Hong Kong property prices are so wild that $10,000 for the monthly rental of a three-bedroom apartment is considered reasonable today. Sitting on an acre of land, the Marden house, pool, tennis court, and garden occupy what is probably one of the world's most valuable pieces of real estate. "I'm afraid one of these days it will be bought by some fat cat," says Anne. "But I suspect they will let us live out our days here." With tea every afternoon in the garden, there should be lovely days, indeed. ■

The Asia Society marks the transition with the exhibition "Picturing Hong Kong: Photography 1855–1910" (through August 17; 725 Park Avenue, New York).

Dorinda Elliott is Newsweek's *Hong Kong bureau chief. Inger McCabe, a photojournalist, first worked in the colony in the 1960s.*


It was a dark and stormy night.
Cool.
skylights and roof windows
VELUX®
For your free brochure call 1-800-283-2831.











Alain Caradeuc uses sumptuous materials in his new line for Hughes Chevalier, including sycamore, leather, and wool felt. Left to right, from top: Sofa with hidden sliding trays in the arms, leather club chair, cocktail table, armchair in felt, console table, square occasional table and nesting stools, tub chair, small sofa and club chair.







'90s MODERNE

Inspired by French streamlined design of the 1930s, Alain Caradeuc revives a glamorous tradition

By Martin Filler

At first glance, the new line of furniture that Alain Caradeuc has created for the Paris-based firm of Hughes Chevalier seems to recall the glory days of 20th-century French design.

In the two decades between the world wars, when the burdensome decorative legacy of the Louis styles was stripped away, a bold new direction in furniture design emerged. Most extreme were the works of Le Corbusier, Charlotte Perriand, and Eileen Gray, all famous for sleek, architectural designs in the International Style. More appealing to many connoisseurs were the sensuous schemes of Jean-Michel Frank, typified by the use of luxurious materials, such as leather and rare woods, set off by clean surfaces and powerful proportions.

The appeal of that sophisticated sensibility has survived a half-century. "My inspiration is clearly a post–Art Deco style in the manner of Frank," says Caradeuc, 50, referring to the French Moderne designer whose decorating vision has been attracting significant attention in recent years. "His work was probably the last time France was really great in making furniture with lasting values."

Caradeuc became general manager and art director of Hughes Chevalier three years ago, when the firm's founder-namesake retired. As the former business partner of couturier Thierry Mugler and later as an executive of Esprit, the international ready-to-wear chain, Caradeuc had tired of the constant change inherent in the fashion business. In his new line of work, he is focusing on timeless design.

His retro-chic, sycamore-framed furniture is clearly contemporary in the variety of scale of the various pieces. One armchair, suitable for a studio apartment, offers a rare combination of trim outer dimensions (a mere 28¾ inches wide) and deep-seated comfort (34¾ inches deep). Some sofas, 8½ feet long, could easily double as room dividers in lofts.

In the fall, Hughes Chevalier will extend its French Moderne–inspired collection to rugs, lamps, dining furniture, and a desk designed for the growing ranks of the work-at-home crowd. (Studium V, a New York City showroom, is the exclusive American representative of the line.)

For those people with a sense of history, to whom Frank means not Lloyd Wright but Jean-Michel, Alain Caradeuc's backward glance evokes a memory of the streamlined luxury of French design. ■

Now that he does his own laundry

HE KNOWS WHY I LOVE KITCHENAID.





PRESENTING THE SMART, NEW GENERATION OF KITCHENAID® WASHERS AND DRYERS.

KitchenAid knows you want more than just clean clothes. You want clothes that look as new as the day you bought them.

Our unique Sure Care® Wash System uses a large, slow-action agitator for excellent cleaning *and* gentle, protective fabric care, so clothes look better longer.

Our Flo-Thru™ Drying System features a dual



heat element to help protect even the most delicate fabrics. Our Cushioned Heat™ System gently cools fabrics at the end of the cycle, to help prevent overdrying and wrinkling.

And we offer the most extensive warranty available—an exclusive two-year full warranty on the entire line.*

Your kids grow up, go to school and even learn to do the laundry. That's progress. But our commitment to enduring quality hasn't changed in 75 years. That's KitchenAid.



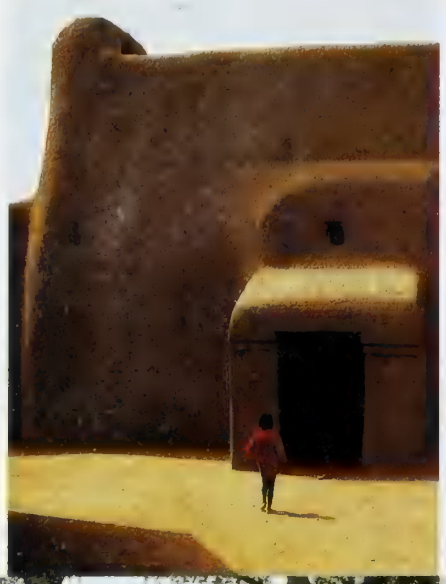
KitchenAid

FOR THE WAY IT'S MADE®

For more information, visit our web site at **www.KitchenAid.com** or call **1.800.422.1230.**

See your dealer for details.

Reg. trademark/TM traditional trademark of KitchenAid, U.S.A. © 1997 KitchenAid



POETS OF PLACE: AN ADOBE LIFE

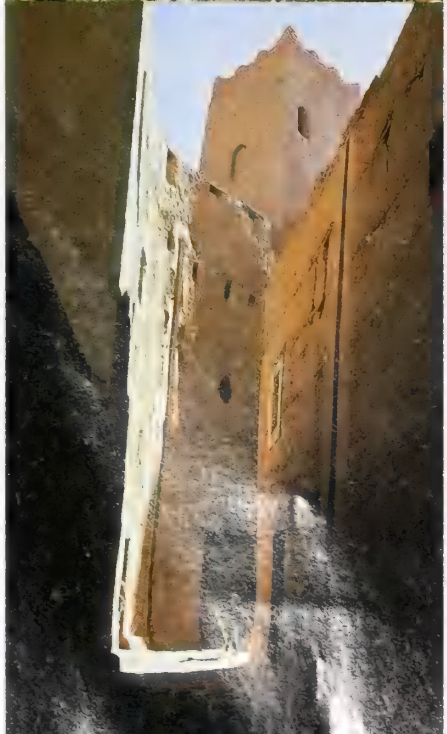
After seeking out adobe architecture all over the world, an American couple came to Taos to build their own

By Mimi Read









On a lightly inhabited mesa near Taos, New Mexico, the turnoff to a dirt road is marked by a hank of gaily colored rags and fluttering old pairs of tights tied to a pole.

Up that road, past a battered school bus inhabited by hippies and a stylish shack occupied by an artist whose silver belt buckle is as big as a platter, there sits a certain artful house—the product and pure distillation of two lives.

Small and buckskin-colored, the house contains 5,000 traditional adobe bricks made of sun-dried mud, sand, and straw. Primitive yet sophisticated, it has soft, sensuous lines and a mud plaster surface that glistens with mica and bristles with straw. Shadows move across it like black pictographs.

What is clear from a cursory glance is that this house was made with many more ideas than dollars, many more convictions than conventions. It is also evident that the people who built it are truly adventurous. They would have to be high-spirited, creative, renegade souls with sidelong points of view, you realize—especially as you scan a series of quirky high-relief sculptures ornamenting the facade and pick out a large, glittering labyrinth; a rotund goddess; several stylized animals and insects; a breast; a couple of stupendous phalluses. Jean-Louis Bourgeois, a writer who leads tours to West Africa, and his wife, Carollee Pelos, a photographer, began building the house ten years ago, room by room, as their limited and unpredictable funds permitted.

There was no contractor, no architect. They used strictly local labor. Pelos, a tall, sturdy woman with flowing silver hair and a dauntless spirit, drew the blueprint on a napkin—a window here, a bedroom there. Bourgeois, an affable, >

Bourgeois and Pelos's own 2,200-square-foot house (second from bottom) was inspired by adobes around the world. Top: Tiny windows on a Mali house keep it cool. Center, left to right: Lumina Gallery in Taos, New Mexico, once a mission. Arabesques of an African adobe are fertility symbols. Breast-shaped dome in Afghanistan. Bottom: High-walled streets of a Moroccan town block out sun.



They're so quiet,
we had to make them beautiful
just so you'd notice them.



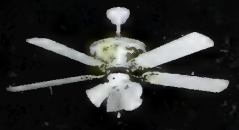
Vineyard



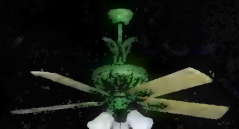
Glacier



Callaway



Harvest



Lattice



St. Claire

The HAMPTON BAY™
FAN & LIGHTING CO.

Possibly the quietest fans around
and around and around.

THE HOME DEPOT

Over 50 Styles
Only One Place

99% HOMERETIC, Inc.

If they heard rumors of a wonderful adobe building in some remote place, they'd go there, even if the journey took several weeks by muleback or canoe

articulate man with blue eyes, a dark ponytail, and a beard that starts off chestnut and works its way to gray, had an intellectual grasp of how an adobe house is built and was ready to get his hands dirty. Friends and neighbors helped in construction, and so did local *adoberos*, or adobe artisans—a group of New Mexicans, mostly of Hispanic and Indian descent, who work with intimate knowledge handed down the generations.

But Pelos's and Bourgeois's story does not start in New Mexico, amidst this ravishing isolation ringed by mountains that sparkle like crystal-lined geodes. Long before they had even visited the state famous for adobe culture and exalted light, they had discovered the power and pleasure of adobe architecture while wandering on the other side of the earth.

When they met in the late 1970s, both were disaffected New Yorkers. Bourgeois, the son of the brilliant, acclaimed sculptor Louise Bourgeois, had grown up in Manhattan and studied architectural history at Harvard. He worked as a staff writer at *Artforum*, but felt alienated by the chilly starkness of modernism. Pelos, who had grown up in rural New Jersey, was working in an art gallery, studying photography at night.

They met at the gallery. They discovered their shared off-the-charts wanderlust. They fell in love, left the city, and spent years traveling together in Afghanistan, India, and West Africa.

Their adobe epiphany happened early in their first trip. Near the Afghan-Iran border, a building appeared on the horizon that took their breath away. It reminded Bourgeois of his mother's allusive, organic sculptures. "It was a wonderful *ziarat*, or Muslim shrine, with an incredible breast for a dome," he says. "We thought, here is this monumental Louise Bourgeois sculpture, but it's five thousand miles from the Museum of Modern Art. We said to ourselves, if something this beautiful is off in the middle of nowhere, then what we need to do is go to a lot of different nowheres."

Adobe became the organizing obsession of their trips. To Bourgeois, it was the human antidote to the implacable geometries of modernism and minimalism. To Pelos, it offered exciting, almost wholly unexplored photographic possibilities.

If Pelos and Bourgeois heard rumors of a wonderful adobe building in some remote place, they'd go there, even if the journey took several weeks by muleback or canoe. Sometimes the buildings they searched for didn't exist. "But even then we saw wonderful things along the way," Pelos said.

In the harsh desert climates of West Africa and Asia, they feasted on the beauty, variety, and efficiency of vernacular adobe. They found adobe delicate and massive, precise and free-form. Some structures soared and others hugged the earth. There were adobe houses with ornate entrances topped by fussy arches and flanked by classical-looking columns. Others had the soft contours of ancient fertility fetishes.

In India, they lingered at interior mud walls embossed with adobe trim as fine as lace. In Mali, West Africa, they witnessed the annual mud-plastering of the monumental spiky mosque at Djenné, a festivity which begins before dawn and is accompanied by drumbeats. They also examined the home of the former chief of Djenné, with its reliefs of a penis and a breast at the roofline—a sign that the house is owned jointly by a man and a woman. (This inspired some of their own reliefs, which they, too, used to symbolize joint ownership.)

Back in America in 1983, Pelos and Bourgeois turned from fieldwork to desk work: They co-curated a Smithsonian Institution traveling exhibit documenting the adobe they'd discovered in Asia and Africa. Entitled "Spectacular Vernacular," the show traveled for eight years—the second-longest running show in the museum's history. They went on to produce a remarkable book by the same name—*Spectacular Vernacular: The Adobe Tradition* (Aperture, 1996).

In June 1984, the pair married at the Dharmadatu Buddhist Temple in Manhattan; their journey continued. One year they took a long drive through America, their first. They loaded up an old Plymouth and headed Southwest. When they hit New Mexico, they were astonished by the views. Cautiously, they checked out the architecture. "We knew there was adobe here," Bourgeois said, "but we expected it to be inferior. We felt a little snooty. We thought, well, we've seen these incredible sculptural things in Africa and Asia, and what we knew of adobe here is that it was pretty boxy.

"Then we saw the Taos Pueblo, one of the great buildings of the world. It's magnificent, fantastic. Every time I see it I learn something different. And we saw the Ranchos de Taos church and were absolutely dazzled by it. It has these mammoth rounded sculptural buttresses which are so visually relaxed that they appear to be falling rather than pushing."

Taos charmed and surprised Bourgeois and Pelos. A Tiwa Indian village dating to the 11th century, it had become a Spanish trading outpost in the 17th century and a haven for painters and writers in the 20th.

"First we said, well, we'll buy this tiny little quarter acre because it's God's quarter acre," said Pelos. "Then we said well, why don't we just practice what we preach and try building an adobe? It would be a campsite, an experiment."

"We didn't want to impose some other system of building on New Mexico," Bourgeois said. "So we decided to do a square box and an almost flat roof, because that's what the people who live in this landscape know how to do."

The history of adobe construction in New Mexico has lately been fraught with controversy and sadness. Until the 1970s the Uniform Building Code, a national code adapted by New Mexico, made no provision for adobe architecture. In effect, it was illegal to build an adobe house, although some were built anyway. Then in the late 1970s, when mass interest in ecological housing swelled, the code was liberalized to allow the use of adobe bricks. This launched a dubious adobe >



© 1997 Wamsutta Home Products, New York, NY 10019

Apparently, the Color By Design booklet
that was here has been taken.
The person who did so is now learning to mix and match
216 combinations of Wamsutta sheets and accessories.
If that makes you green with envy,
we've got some colors to match that, too.
Call 1 888 Wamsutta for a copy of your own.

WAMSUTTA®

Mail is thirteen miles away, commercial electricity is four miles away. Groundwater lies 700 feet deep, so they designed the roof to collect rainwater

industry. "To even speak of an adobe industry is weird," says Bourgeois. "Adobe had always been a material used by the people, by ordinary families, but now there is an adobe industry with construction people, licensed architects, and commercially, mechanically produced bricks."

The revised code places severe restrictions on adobe construction. Its three fateful points are that an adobe house has to have a cement foundation; it has to have a tie beam or bond beam, which wraps around the house and is supposed to help in earthquakes; and the house has to have a final substantial slathering of cement plaster. This last restriction involves hammering spikes into the adobe bricks, affixing chicken wire to the spikes, and applying three coats of cement plaster. (Cement does not bond to adobe, hence the chicken wire.)

Besides looking fake, says Bourgeois, a cement-covered adobe house no longer allows water vapor to pass through its walls. Water often gets trapped inside the cement barrier and waterlogs the bricks until they're the consistency of chocolate pudding. Or the bricks can dry to dust and disintegrate; structurally speaking, the house becomes a chicken-wire basket.

New Mexico's poor Hispanic populations often cannot afford all the structural, electrical, and plumbing features that the code demands and cannot afford to hire licensed professionals. More and more poor people now live in trailers while richer Anglos have bought up ancestral adobes, says Bourgeois.

"The effect of the code is to suppress a traditional way of building that was adequate for centuries before Anglos even got here," Bourgeois says. "So, not only is the code ruining buildings—it's ruining the culture that produced the buildings."

Bourgeois and Pelos, who believe that traditional vernacular adobe is more than good enough, decided to take their chances with breaking the law. They built without a foundation, without a tie beam, and without the odious coats of cement plaster. As the law goes, an adobe in mid-construction that is not up to code can be halted, but once the house is finished it is allowed to stand. Bourgeois and Pelos, whose site is far from major roads, were lucky.

They had, at first, only about $20,000 to spend—enough for a modest 900-square-foot dwelling. Before aesthetic matters could be contemplated, the aridity and isolation of the site had to be addressed: mail is thirteen miles away, the nearest land-line phone is ten miles away, and commercial electricity is four miles away. City water is unavailable on their mesa, and a well was out of the question because groundwater lies 700 feet deep through basalt.

So they designed the roof to be the workhorse of the house. It is made of metal. Rainwater runs off it into *canales*, or waterspouts, and collects in two cisterns; this water is used for bathing and gardening, while drinking water is hauled from town. The roof also features nine solar panels, as the house uses only solar power. A pronglike forty-foot-tall aerial tree rises in solitary splendor near the middle. It sports aerials for radio-telephone, FM radio, TV, and ham radio.

In the spacious open-plan living room and kitchen, a long window frames the dramatic Sangre de Cristo Mountains like a 3-D postcard. Pelos and her friend Carole Crews, a professional *enjarradora*, or mud plasterer, sculpted the exterior mud reliefs. Crews also plastered the interior walls, applying a final coat of colored plaster flecked with powdered mica—it makes plaster shimmer like mother-of-pearl—in soft tints ranging from yellow to pale brown to pink, depending on where the earth was gathered.

Ceilings were traditionally constructed with a row of *vigas*, or round peeled timbers as beams, with *latillas*, or split-cedar lath in a herringbone pattern, between the *vigas*. "Every one of those *vigas* was carted from the top of the mountain in a quarter-ton pickup with no brakes," Pelos said. "And Jean-Louis and I peeled every one of these bloody things."

After their house was built, Bourgeois and Pelos gradually stopped returning to New York. The campsite slowly expanded into a 2,200-square-foot home with a semicircular meditation room, two bedrooms, a library, an office, and two bathrooms, one with a composting toilet.

What began as an aesthetic passion became a social and political one. Pelos became a member of an adobe cooperative—a group of friends who exchange labor and expertise. Bourgeois is organizing a conference at Taos's Millicent Rogers Museum in 1998: "Viva Adobe! Family and Cultural Values Versus the Construction Industry."

Bourgeois also helps every year in the annual replastering of the Ranchos de Taos church. Because he is considered unskilled, his job is to mix the mud plaster. "To me, it's a privilege to help maintain such a masterpiece," he said. "It's like helping to maintain a Rembrandt or Chartres cathedral.

"The solidity of adobe is wonderful," Bourgeois mused. "It has a strange feeling of permanence, but it is a permanence that requires social participation. The maintenance of adobe is another one of life's rhythms."

With a wry smile, Bourgeois continued. "Once Gandhi was asked, 'What do you think of Western civilization?' Gandhi answered, 'I think it would be a good idea.' Our house is free from two nature-depleting commercial systems: the electric grid and public sewerage. So we like to consider ourselves, at least partly, as ecologically civilized. With its sophisticated electronics on the one hand, and cistern and outhouse on the other, I call our lifestyle 'future primitive.'" ■

Carollee Pelos, who was diagnosed with lymphoma shortly after this interview, died December 30, 1996. Following a funeral with nearly 100 in attendance, she was buried New Year's Eve morning on the mesa. Jean-Louis Bourgeois still lives in the house.



Introducing Two New Filet & Paté Varieties.

Only from Fancy Feast.

Fancy Feast® brings together two delectable delicacies in one delicious serving. First, a layer of our finest paté, so exceptionally moist. Then, a layer of our most tender filet. And now this exquisite pairing of tastes is available in two irresistible new varieties—Beef & Chicken Feast and Chicken & Liver Feast. New from Fancy Feast Gourmet Cat Food.

Good taste is easy to recognize.™






DEFINING
style in America
FOR
65 years
Since 1932, Ethan A
has provided custo
with innovative des
remarkable quality
exceptional ser
With a proud past
exciting future, we
forward to bringing
handcrafted American
products for decades to c
ETHAN ALLEN®
HOME INTERIORS
CALL 1.800.228.922 FOR A LOCATION NEAREST YOU. REACH US ON THE INTERNET AT www.ethanaller

house beautiful
JULY 1997



THINKING BIG IN SMALL SPACES

Several friends have bought modest summer houses near us on Long Island over the years, gradually turning them into charming retreats. We have watched with awe, intrigued by ingenious decorating and remodeling though the budgets may be limited and the spaces cramped. All this activity has become a regular part of our weekend entertainment as we check on a friend's new skylight, suggest French doors to a deck, or marvel at how removing a ceiling remakes a room.

Over time, House Beautiful has been documenting efforts not unlike those of my friends, and in this issue we have put together a twelve-page portfolio of small-space solutions from New York and Boston to San Francisco and Palm Beach. Our examples include houses and apartments in town as well as in the country, but I find certain rules for success seem to hold true in any locale.

Opening up the space is certainly one of them, whether it means getting rid of interior walls, adding French doors, or reaching up to lofts and skylights and just plain sky. Folding and pocket doors as well as screens are often employed to delineate areas of use and provide privacy.

Sometimes a single hue throughout makes a small space appear bigger, and certainly calmer. But a more brilliant color—a green-and-white checkerboard floor or a red sofa—can add dash or definition. A change in texture—wicker, say, as a contrast to smooth fabric—can provide the decorative interest that an assortment of patterns or colors might lend in a larger space. Furnishings are usually minimal, but that doesn't necessarily mean small, and inspired clutter is the choice of one of our designers.

Small-space living demands creativity and discipline, but the rewards can be large in style and livability. And daring doesn't hurt, as our examples will reveal: sending ho-hum antiques to an auto-body shop for a shiny, impervious paint job; using the stairway as a bookcase; blowing a big chunk of a parlor floor for a really major entrance. Thinking big can move small space remodeling way up on the decorating scale.

Louis Oliver Gropp

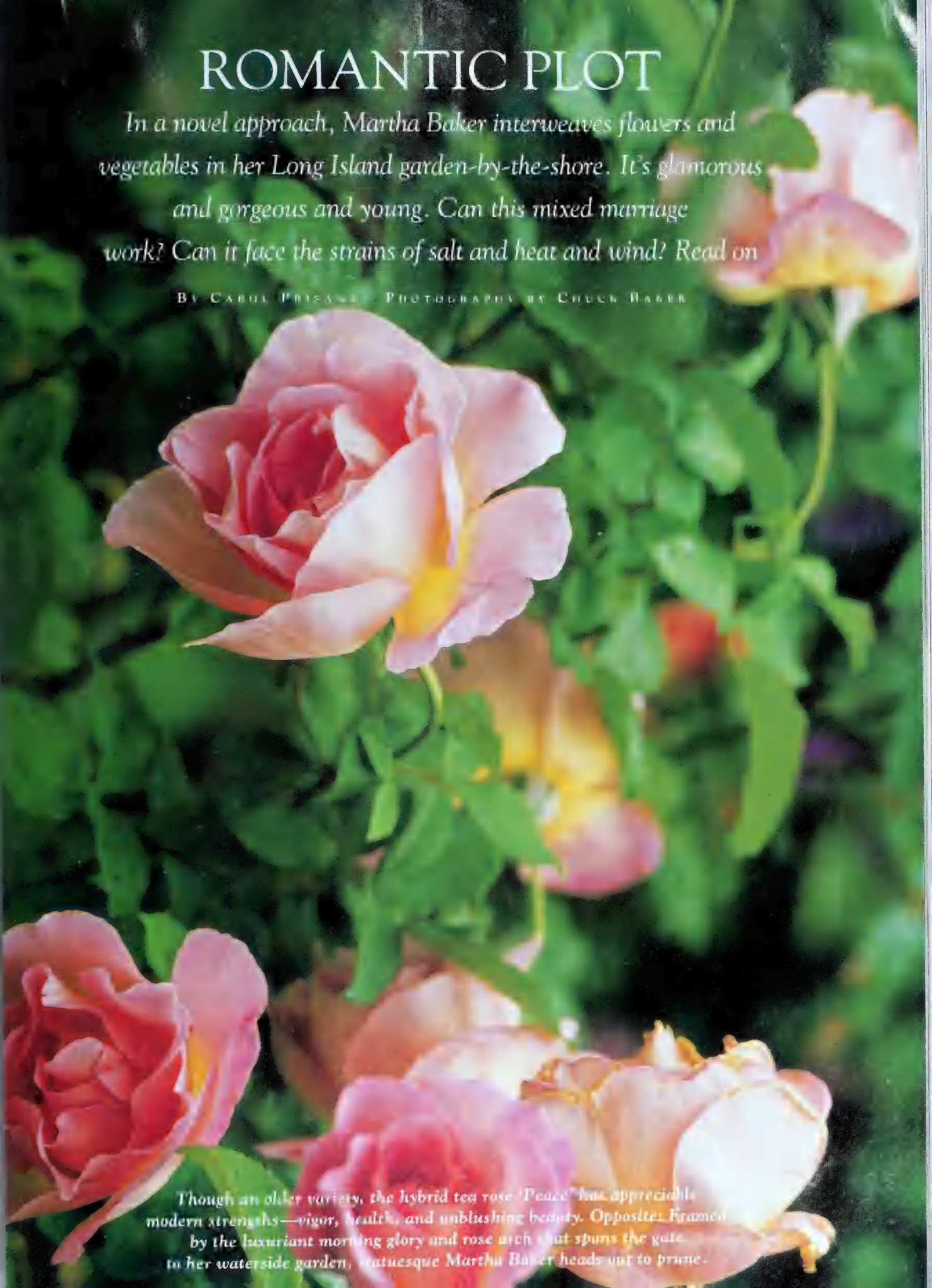
EDITOR IN CHIEF



ROMANTIC PLOT

In a novel approach, Martha Baker interweaves flowers and vegetables in her Long Island garden-by-the-shore. It's glamorous and gorgeous and young. Can this mixed marriage work? Can it face the strains of salt and heat and wind? Read on

By Carol Prisant · Photography by Chuck Baker



Though an older variety, the hybrid tea rose 'Peace' has appreciable modern strengths—vigor, health, and unblushing beauty. Opposite: Framed by the luxuriant morning glory and rose arch that spans the gate to her waterside garden, statuesque Martha Baker heads out to prune.



In the burgeoning sixty-foot-square plo
vegetables and flowers commingle comfortabl
'State Fair' zinnias, snapdragon
and celosias grow among lettuces a
beans; grapevines, snowpeas, a
passionflowers, which bloom as perennials
this protected spot, scramble up t
fence. The mixture seems to spur fertili
and the overabundance of tomatoes inevita
winds up as a house-specialty sauc





The easy-care floribunda rose 'Betty Prior' (top), though not a good cutting flower, is a reliable rebloomer and grows happily in pots or in the earth. Above: Tucked tight against a neighbor's wall, mixed rows of purple Salvia superba *(East Friesland), yellow coreopsis* verticillata *(Golden Shower), and vegetables flank the flamboyant nasturtiums bordering the walk. By summer's end, just as in painter Claude Monet's garden, they will froth across the path. Two flourishing potted* Passiflora caerulea *vines, spend winters—ignored—in a cool garage.*



Do you love romantic tales of beautiful heroines (Martha Baker here, perfectly filling the bill) in remote settings (well, Shelter Island, New York) surrounded by dangers? The plot of her waterside garden enthralls, for in True Romance style, its blossoms of yesteryear—roses, nasturtiums, heliotrope, snapdragons—are always in peril. This sixty-foot-square, idyllic patch broils in midsummer suns, is swept by maritime winds, breathes pure salt air, and is submersed, each winter, in seawater. Has one tender garden ever been more stressed? Will it triumph over ruthless Nature? Will it find that happy ending? Guess.

Modeled after the French *potager* (kitchen garden), plus a soupçon of Monet's Giverny, Baker's garden is a mass of gorgeous veggies—five kinds of lettuce, eggplant, peppers, snow-peas, and six kinds of tomato—all casually though somewhat methodically interplanted with her favorite blooms. Labor is family-style. The children pick the flowers, their mother picks the crops, their father, Chuck, takes its picture. Pessimistic gardeners (an oxymoron, actually) faced with salt and wind and heat—not to mention tomato worms—might expect these beds to wither and fail. But they underestimate Baker's gritty plot, which doesn't just endure—it thrives. Constant wind, it seems, blows ill-intentioned bugs away. And baking heat melts into clear, chilly nights, a combination any garden loves. That wintry salt bath, incidentally, is leached away by rain. But those useful winds do dry the soil out, so Baker mulches with a 4-to-6-inch blanket of salt hay, conserving crucial moisture and foiling weeds.

Baker's lobster-trap wire fencing (the best choice for the shore) was shaped to mimic the outline of her neighbor's curved wall. Over its frame and sigh-producing arch, her roses sprawl and mingle languorously with clematis, morning glory, unbridled passionflower, and the occasional Chinese pea. Baker is new to roses. Most are less than three years old, and her favorites are old-fashioned 'Betty Prior' (a good repeater), climbing new-fashioned 'Eden Rose '88' (catch-your-breath pale pink), and 'New Dawn', the Rambo of rosedom. All laughingly disdain the odd Japanese beetle and the sea spray. All have the requisite spine and pluck. And at the end of the day, in this lively, sentimental plot, they thrive with their fellows in triumph, and bloom. It's The (gratifying, rosily perfect) End.

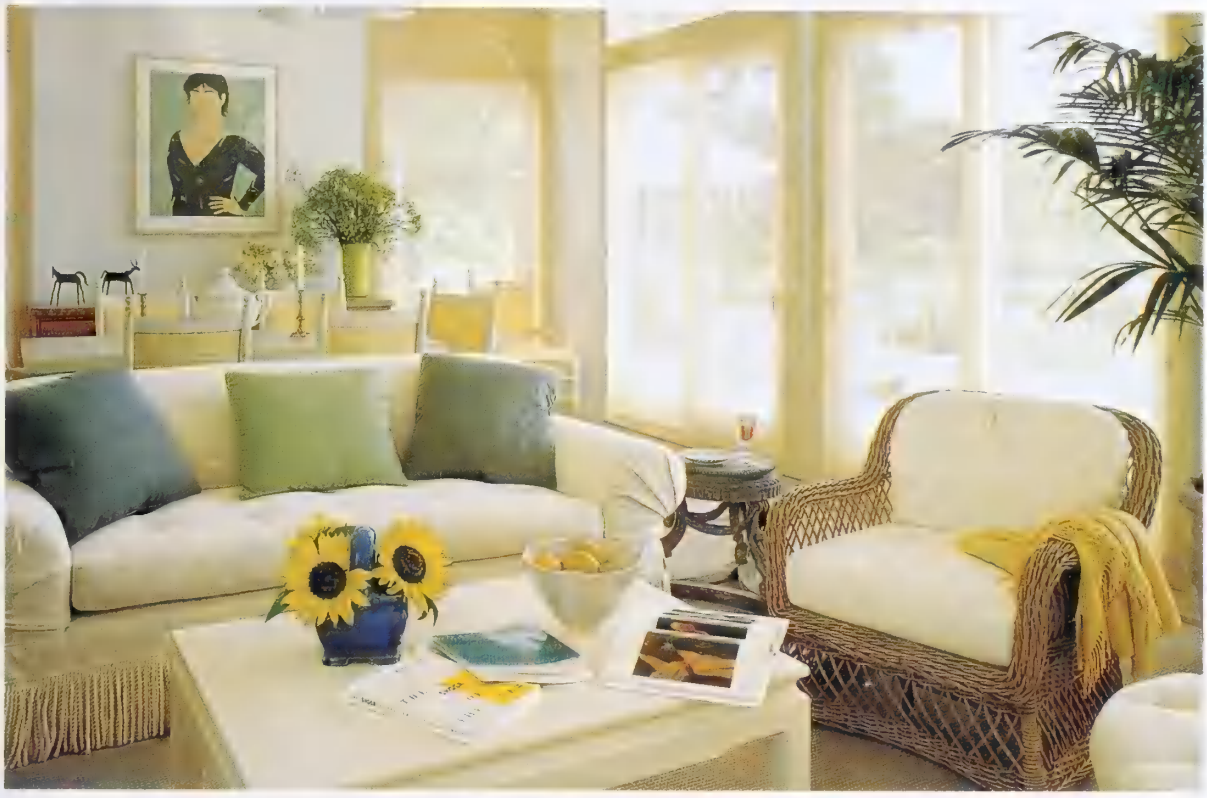
Summer fun, clockwise, from top left: In a window box, odds and ends from the garden, as well as ivy and impatiens; daughter Hannah; a fresh-picked bouquet of cutting flowers in a green glass vase; an old faded-to-pink maple syrup bucket now holds the late-summer sweetness of 'PeeGee' hydrangeas, along with roses and annuals; son, Charlie, cools off; blazing red* Passiflora quadrigladulosa *is a perennial surprise against a sheltering wall; center, Charlie, Hannah, and Emily Baker with family pet, Henry.



On the worn brick path laid by all five Bakers with red bricks unearthed from around their house, potted bougainvillea (wintered in a nearby greenhouse) romps with the roses and vines. Their old fishing boat, the Martha B., *waits at the dock. Opposite: A green-painted Victorian wire bench is wedded to an adjacent length of fence each summer by tendrils of purple* Clematis jackmanii, *which twines itself through masses of pale pink 'Eden Rose' blooms.*









SEASIDE SENSIBILITY

This Cape Cod house has everything a beach retreat should: furnishings that can stand up to salt air, damp bathing suits, and weekend visitors all summer long

By Elizabeth H. Hunter
Photography by Laura Resen
Produced by Carolyn Englefield

When one of the owners' many guests said, "This house makes you feel good," he was surely responding to the palette of soft, pretty colors—yellow and cream in the living-dining room (opposite and above)—and the supremely comfortable furniture everywhere. Left: Colorful accents brighten kitchen buffet.







Designer William Hodgins chose coral twill for the wraparound sofa in the pool house (above right): "I felt the space needed a different color than the main house." Top: Everything in the family room wears faded blue denim. Above: Hodgins created a stair railing with Lucite panels to make the hall light and airy. Opposite above: Hodgins's sparing use of chintz is seen in one of the four guest rooms. Opposite below: The many shades of white in another guest room.

A thoughtful, articulate man, designer William Hodgins chooses his words as carefully as he chooses fabrics. Asked for a description of a recent project on Cape Cod in Massachusetts, he decides on *generous* "because it describes the spirit of the house as well as the decorating." The generous spirit reflects the hospitality of the owners; the generous decorating is the result of Hodgins's attention to scale. Everything is amply proportioned, from capacious coffee tables and a fourteen-foot sofa in the pool house to the wide oak floorboards that measure five inches rather than the usual two. The owner-wife points out the extra width of the dining chairs ("When people can sit for three hours without moving, that's a successful chair") and the deck. "The contractor told me, 'Nobody builds a deck this size,'" she remembers. "But Bill said 'Trust me,' and he was right."

Hodgins pays as much attention to what is appropriate as he does to scale. Everything here is simple and practical: matchstick blinds at the windows, furniture covered in sturdy cotton and nonwrinkling linenlike material.

The wife has known Hodgins for years and always liked his work, but even she was unprepared for the appeal of this house. "In the beginning we were not sure how much time we would spend here," she says, "but last summer we came every weekend."

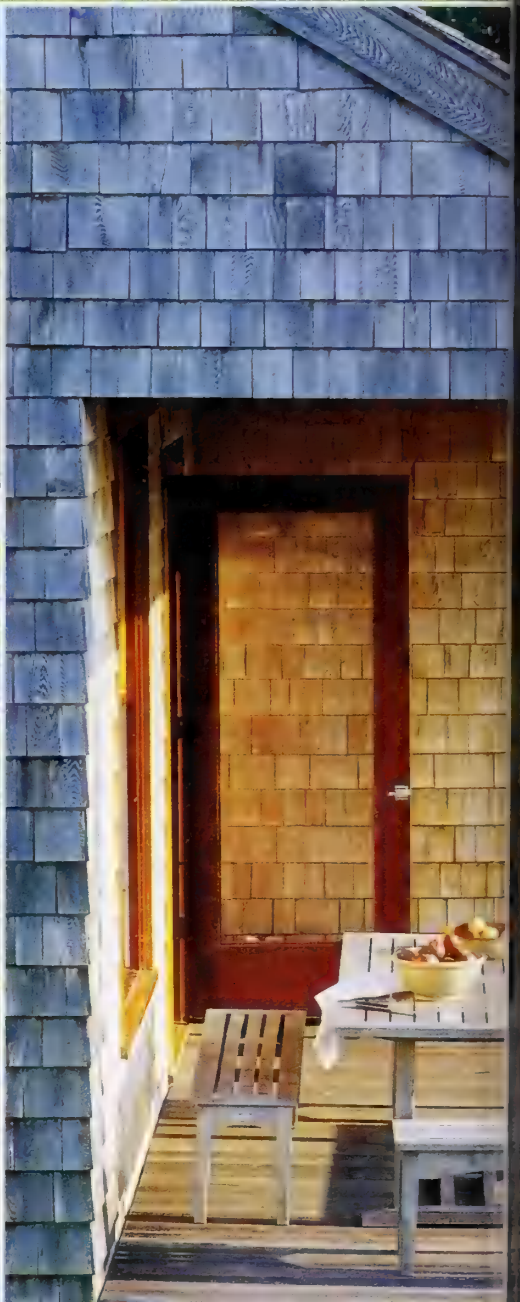


















PORTRAIT SARA BARRETT

HOME TEAM

Families that design together stay together, as the Buttricks proved when they survived a tumultuous collaboration on their Connecticut country retreat

By Christine Pittel Photography by William Waldron Produced by Carolyn Sollis

The plan of the Buttrick house was generated by the intersection of two volumes (top): the gable-roofed body clad in cedar shingles and the jutting spinelike corridor clad in cedar clapboard. The pedimented front porch at left is a pared-down salute to the New England neoclassical tradition. Center left: The site—on top of a long, narrow granite ridge—dictated a long, narrow house, basically one room wide. Near left: Strong, simple shapes and incisive geometries characterize this back porch, which opens off the kitchen and dining area. Far left: The architects at ease: Mary, Harry, Jerome, and Ann Buttrick.

Building that symbol of family togetherness, a house, breeds a certain amount of tension, even when—no, make that *especially* when—architecture is the family business. Harry and Ann Buttrick are both architects at Buttrick White & Burtis in Manhattan, an offshoot of the illustrious turn-of-the-century firm McKim, Mead & White (Ann is a granddaughter of famous Beaux-Arts architect Stanford White), and two of their five grown children, Mary and Jerome, capitulated to their DNA. When Ann and Harry were finally ready to build a weekend retreat, they settled on a narrow site on a granite ridge with an endless view over the Connecticut River salt marshes to Long Island Sound—but that was the one thing they agreed on.

"Don't wait as long as we did to build your first house together," advises Ann. "The private fantasies have grown too ingrained, and after forty years of marriage you suddenly find your husband's ideas are quite different from what you expected." Turning toward Harry she adds, "I can't believe you started out with a completely flat roof."

"I don't know what you're talking about," he responds indignantly. "It wasn't completely flat, although it certainly was flat in places." Son Jerome jumps in. "When it became clear that these two strong-willed people were getting nowhere, they did what an architect's parents classically do and gave me my first commission." Meanwhile Mary, swamped at the time with work in Richard Meier's office, stayed above the fray and occasionally reviewed the plans.

Using the Shingle Style vernacular in a modern way, Jerome borrowed the strong, continuous gable from Stanford White's esteemed Low House (a universal family favorite), and then with one brave gesture threw sand in the machinery, designing a long, broad corridor that runs behind the main rooms and penetrates the basic rectangular box at an angle. Wouldn't White be appalled? "No, McKim would be appalled," corrects Harry. "Stanford White would do anything, and generally did." The front door opens onto this extraordinary hall strafed with light from ten windows. Few houses of this size would throw so much space away on just an effect. "I was straight out of school," says Jerome. "Loaded with poetry, but no practicality."

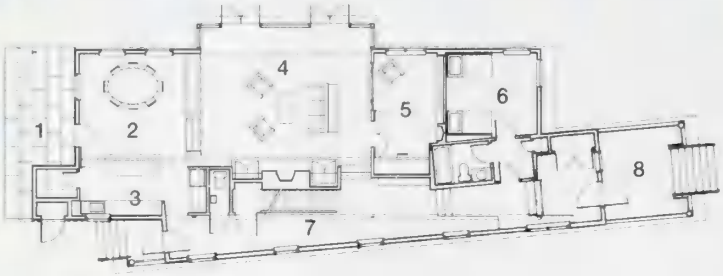
"I kept asking how you get groceries from the car to the kitchen, and Harry and Jerome would look at me in disbelief," says Ann. "We ended up with the kitchen as far away from the driveway as possible," admits Harry. But that cranked corridor circulates air and people, besides getting things off to a striking start. The house works comfortably for the couple on their own or for 75 party guests. "We all learned a lot from each other," observes Ann. And Harry, characteristically, has the last word: "Architecture is a team sport."



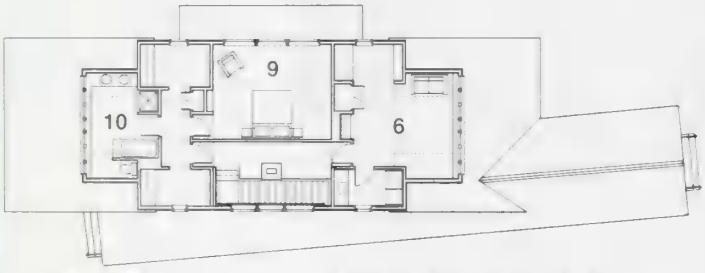
The library, living room, and dining room are all part of one large space, but the divisions are articulated by a change in level, wooden columns, and a glass wall that allows the architects to borrow space from the library. Close the French doors and a baby can sleep undisturbed while the rest of the family talks by the fire. The green slate for the mantelpiece and hearth was quarried in Vermont. The coffee table from Palazzetti on the Chinese cotton rug is a copy of a Noguchi design.







First Floor



Second Floor

1. Back porch
2. Dining room
3. Kitchen
4. Living room
5. Library
6. Guest bedroom
7. Corridor
8. Front porch
9. Master bedroom
10. Master bathroom





As you walk in the front door, the long, light-filled corridor changes level with the hillside. Such details as the stair rail and the simple paneling throughout the house suggest a clean-lined variation on the Arts and Crafts aesthetic. Opposite top: What really warms up these rooms is the mix of modern architecture and chipped gilt family heirlooms, like the dining room table and chairs, 1920s copies of French originals. Plan, opposite center: The broad, raking corridor runs almost the length of the house. Opposite bottom: A counter screens the kitchen from the dining area. Windows and countertops are made of solid mahogany.

FOR MORE DETAILS, SEE READER INFORMATION



Strong stripes are balanced with white for pattern play in a modern mode, fr the Elements collection by Ellen Tracy Home for Fieldcrest-Cannon. Crisp geranium-red and white sheets fall into line benea a waffle-weave coverlet and European shams framed by a grosgrain border. The shapely arched headboard on a be from Flou is encased in a form-fitting slipcover for sleek softness and easy ca Straw stool, Intérieurs. Chair, Chris Lehrecke.

SWEET DREAMS

Instead of yesterday's frilly, lavishly layered confection, the bed that will float you off to sleep this season has a different look. Simplicity and quality are the watchwords, as seen in 590-thread-count sheets, cashmere pillow shams, and silk duvet covers in whisper-pale colors or subtle patterns

By Jill Kirchner
Photography by Scott Frances
Produced by Sarah Kaltman Cantor



Tradition's ubiquitous floral print is distilled here into a single bloom—camellias floating across an airy white ground in linens from the Echo Collection for Revman. Paired with black-and-white pinstripe sheets, the flowers are sophisticated rather than sweet. The simple curves of a wrought-iron bed from Charles P. Rogers are echoed in the black piping of the duvet cover and shams. An antique drafting table from Paula Rubenstein makes a surprisingly functional bedside table, offering a tilt top for writing. Marc Weber chair, Malmaison.



A soft-spoken statement of luxury: Ralph Lauren Home's White Label collection offers heirloom-quality 590-thread-count linens with just a shadow of pattern woven in. These are linens to last a lifetime, lavished with a merino wool blanket and flanged European shams. The Swedish-style bed from Garnet Hill has an upholstered headboard framed by painted wood. Ralph Lauren handkerchief linen made into shades, alabaster lamps from Vaughan and a 19th-century silver-leaf mirror from Rooms & Garden lend a quiet translucence to a monochromatic sea of serenity. Painted table, Pierre Deux Antiques. Chair fabric Rogers & Goffigon.



Shades of periwinkle and daffodil lend perennial sunshine to a wood-paneled study (left). Alexander Julian sheets for Dan River, rich with color but not cloying, bring out the hues of an abstract painting and a Nepalese rug from Odegard. An Anglo-Indian cane daybed from British Khaki can serve as seating or extra sleeping space; stacked wicker boxes from Coconut Company form an impromptu table.

Surf's up! Sun-fad prints on sheets fr Guess Home feel soft as a well-wash chambray shirt. T bed in a West Co bachelor pad (rig requires nothing m than floor space, ap covered with str beach mats. But easygoing appeal a self-tie duvet cover a flower-strewn sha can waft a sumn breeze into m sophisticated setti as well. 1950s Engl chair from Tr lamps, Cotu

Steel camp beds from Spiegel (right) will suit a rustic retreat or bring nostalgic yet functional charm to a child's or guest's room. Comforters and pillows by Liz Claiborne for Springmaid mix madras plaids in a colorful patchwork, balanced with simpler blue-and-white plaid sheets. L.L. Bean's Hudson Bay blankets folded over box springs become bedskirts. A twiggy table from Treillage echoes the real thing outside; oversize alarm clock, Dimson Homma.




Biceps
go around
5,000 Bikinis...
you KNOW
what's gonna
happen!
AMERICAN INTERNATIONAL
MUSCLE
BEACH
PARTY



Linens from Atelier Martex set sail on a sea of silk and organza in ethereal hues (right). Machine-washable silk sheets in palest peach and a double duvet cover with organza on top caress the sleeper. Sheer voile bed curtains hung from satin ribbons are light as a breeze, while the canopy bed from Roche-Bobois, with a simplified scroll headboard, provides a solid anchor. Bed curtain fabric, Waverly. Book tower by Celeste Cooper, at Profiles. Antique bronze Japanese candlestick, William Lipton. Painting by Jan Wunderman, at Denise Bibro Fine Art.

FOR MORE DETAILS
SEE READER INFORMATION

A modernist sumptuousness from Calvin Klein Home (right) presents softly etched waterlilies wafting across sateen sheets and a gossamer bed sheer—a new addition to the designer's wardrobe of bed linens—atop the duvet. Here, too, the delicacy of the fabrics is grounded by the forthright lines of a wood and woven-tape bed by Christian Liaigre, at Holly Hunt. Josef Hoffmann nesting tables from ICF and squared-off lamps from Aero build on the linearity while barely blue wool curtains and an ivory carpet quietly show off the geometric silhouettes. Tray, dishes, throw, and throw pillow, Calvin Klein Home.





LEGENDARY LAVENDER

The sight and scent of this beautiful herb is as much a part of Provence as the brilliant sunshine that makes it thrive, and so are lavender's myriad uses

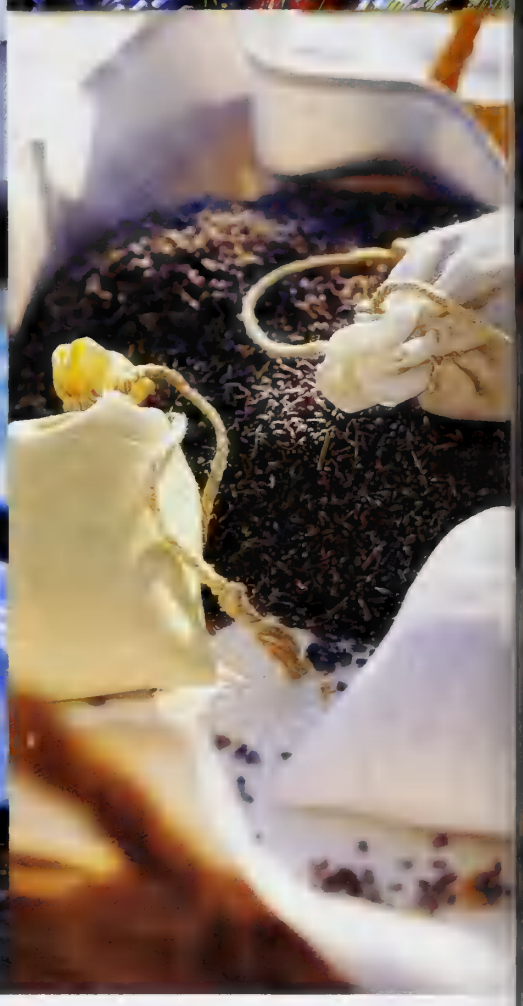
By Christopher Petkanas Photography by Alexandre Bailhache Produced by Caroline Englefield



Sheets drying country-style in a lavender field in Caseneuve, a village in the Vaucluse. Opposite: The Provençal landscape is a patchwork sewn with fragrant purple fields.






From common-sense farmwives to star chefs to sophisticated garden designers, everyone in the southeastern corner of France has a personal application for this most fragrant and beloved of herbs.

The agrarian tradition here dictates that lavender is planted with a strict linear geometry that is often described as reassuring by those who live among the fields where, marshaled in rows, the spiky, richly colored globes seem to march to infinity. Starting in late July, harvesting machines lumber out to straddle the plants, spitting out fat tied bundles that are placed on top of the denuded plant for drying. A week or so later they are collected for distillation. In the Vaucluse region where I live, we bring down to the distillery for a liter of warm essence drawn directly from the still has become a late-summer ritual I cannot imagine missing.

In Provence the uses for the essence are exhaustive. Mothers dab it as a disinfectant on the skinned knees of their children. A dribble goes into the rinse water after washing the floors because there is known to be something in lavender that repels the region's considerable scorpion population. Inhaling the steam from a bowl of hot water to which a few drops have been added is the great Provençal head-clearer. And then there are the lavender-scented soaps, oils, honeys, vinegars, and sachets. It is lavender's perfume to which the herb owes its legend. Can there be anyone—from aristocrat to peasant—who is not vulnerable to this exhilarating scent?

Opposite, clockwise from lower right: Lavender sachets. At L'Oustau de Baumanière, the Michelin two-star restaurant in Les Baux, chef Jean-André Charial's tart of tomatoes marinated in lavender-infused olive oil. Lavender honey. Charial's lavender sorbet. Lavender soap. Lavender in linen envelopes from household-linen designer Edith Mézard in Lumières. Lavender bouteilles (see the Scrapbook column in this issue). This page, clockwise from top left: Luscious lavender body cream. Lavender infusion. Chef Charial's roast duck slathered with lavender honey. Lavender essence escapes through the unglazed bottoms of pottery diffusers. L'Oustau de Baumanière's John Dory marinated in lavender-infused olive oil. Lavender vinegar. Lavender bunches are displayed in local houses. Center: Lavender-embroidered baguette sack from Coté Étoffes in Apt.



















Even when lavender is used in residential settings in Provence, it is often grown in rows like a crop (both pages). When the late Nicole de Vesian grew bored with having only flowering lavender in her influential Bonnieux garden, she did not hesitate to aim her shears at a number of well-chosen plants.

FOR MORE INFORMATION



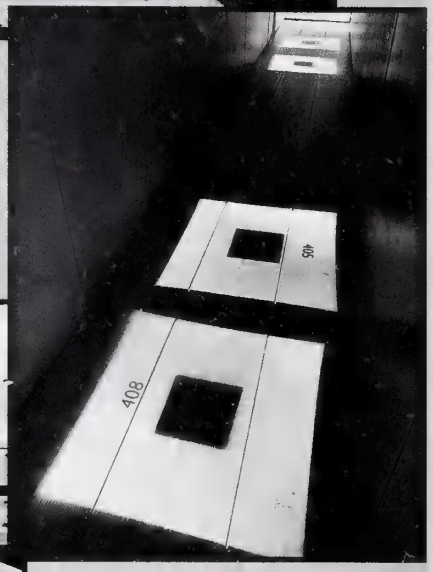
THE TEMPLE OF HEMPEL

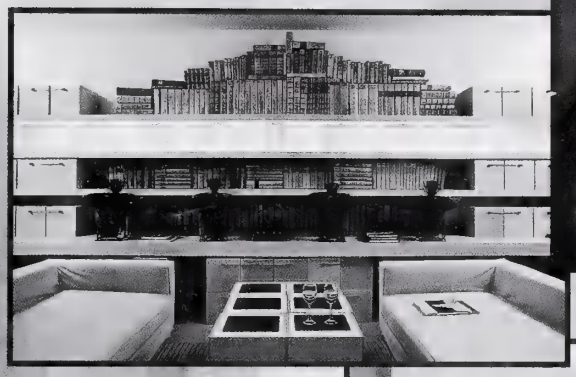
In her stunning new London hotel, a veritable shrine to sensuous minimalism, designer Anouska Hempel creates an oasis of visual calm that offers a striking alternative for sophisticated travelers seeking a modern definition of luxury

By Martin Filler Photography by Jacques Dirand Produced by Carolyn Englefield













In the reception area of The Hempel, which recently opened in the Bayswater section of London, an altarlike concierge's desk is flanked by two sunken seating areas, each facing a stone-faced fireplace. Above, top to bottom: The Zen-inspired garden square fronting the hotel at left. Room numbers projected onto pine-plank corridor floor. Lounge with vellum-covered books, vases of papyrus stalks. Staff members' feet below a floating divider. In another lounge, sofas backed by Japanese screens.

"Design it and they will come" could well be the motto of the British fashion designer and hotel entrepreneur Anouska Hempel, whose latest foray into the high-end London hospitality market is her most audacious project yet. Tucked away in a row of 19th-century white-stucco terrace houses in the city's heretofore unfashionable Bayswater section (just north of Hyde Park), the recently opened Hempel, a small luxury hotel, would seem to fly in the face of all commercial conventional wisdom. There, in the homeland of flowered chintz, Staffordshire pugs, and tasseled pelmets, is an unexpected oasis of such focused, Zen-like calm and manic perfectionism that it makes the other high-style modern hotels of the 1990s seem just a bit slovenly. All the more astonishing is that its creator's hugely successful Blakes Hotel in South Kensington (among the first of London's now numerous upscale boutique hostelries) is as frankly romantic and theatrical as The Hempel is starkly unadorned and understated. "It happened almost overnight," says Hempel, an energetic former fashion model, of her conception for a hotel so at odds with London's venerable decorating traditions. "One day in Egypt I came out of a pyramid and knew exactly what I was going to do. That first vision did not change."

So discreet and downplayed is The Hempel that it is not even easy to find. Among the few clues are its unmarked exterior, noticeably more immaculate than its neighbors', and its black-clad bellmen, who dart out of its front door at the approach of the stylishly dressed. The vestibule is startling, a forest of white Phalaenopsis orchids set on a huge square table to create what Hempel calls "a decompression chamber to cleanse the senses as you enter." Beyond it stretches the vast and imposing reception area, where you first realize that behind the landmark facade all has been gutted and rebuilt. Symmetrical fireplaces faced in pale Portland stone flank this stone-paved space. Your eye is immediately caught by the hypnotic flames that lick up not from messy, unpredictable logs, but rise cleanly from gravellike shell grit covering hidden gas jets. Surely some sacrifice is intended to be made. In a lounge behind one of the freestanding fireplaces, a phalanx of lush papyrus in low vases carries on the vaguely Egyptian aura, but the generalized East-of-Suez

"I'm trying to get rid of the word 'minimalism'," says Hempel. "It'

feel is hard to pin down. That's just how Hempel likes it: "I want to evoke the serenity of the East without being specifically Chinese or Japanese or whatever," she says.

Minimalism is an unforgiving aesthetic, exposing flaws in materials and craftsmanship to pitiless degree. Hempel, however, has full confidence in letting her interiors bear the scrutiny of even the most demanding control freaks. "I don't want any art on the walls," she maintains. "I want it completely blank, so the quality of the stonework and plasterwork can speak for itself. I'm trying to get rid of the word 'minimalism,' which makes people think it's not comfortable. We just call it modernism, or pared-down architecture." What you certainly cannot call it is easy maintenance, one reason why The Hempel's room rates are so astronomically high, even by top-drawer London standards. From about $390 a night for the cheapest room to $1,470 for the most expensive suite (and not an enormous one at that), the tariffs at The Hempel have to factor in all the repainting and replacing that even a tidy guest can provoke in such pristine surroundings.

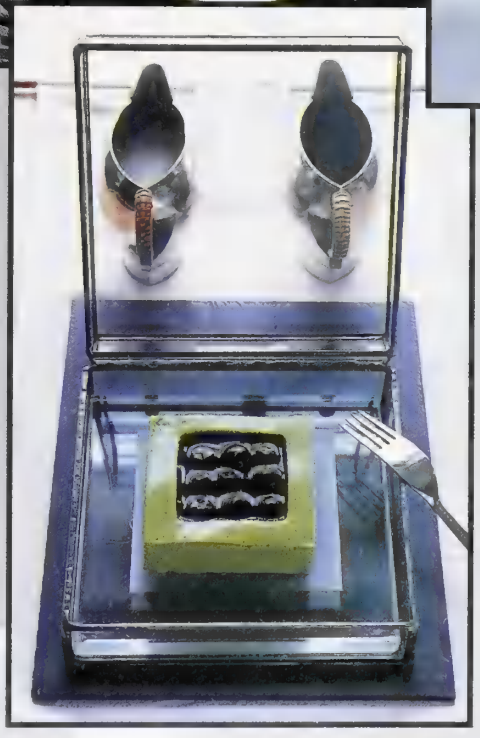
As pricey as the most exclusive traditional inn in Kyoto, the Hempel—whose bedrooms closely recall the Japanese influence only hinted at elsewhere on the premises—is attracting the cost-be-damned, more-sensitive-than-thou contingent of the cutting-edge international fashion set. The only remaining problem is what to name the style of this temple of contemporary taste. "We need a new word for what comes after minimalism," says the hotel's high priestess, who then brightens. "You could call it 'Hempelism' if you like."











npelism' if you like"

The Hempel's subtle fusion of eastern and western influences is most evident in the food and its presentation. Devised by German-born chef Michael Hruschka, formerly of Bangkok's Oriental Hotel, the cuisine in The Hempel's basement-level restaurant, I-Thai, combines Italian and Siamese traditions with the artful arrangement of classical Japanese dining at its most exquisite. Clockwise from top: Raw papaya salad and beef; red chicken gingko nut curry; pandan pudding with blueberry sauce; tea for two atop rattan lounge chairs. Center: Showcase of fresh fruits and nuts.

"I don't want any art on the walls," says Hempel. "I just want the



lity of everything to speak for itself"





Forgoing the elaborate trappings of conventional hotel luxury, the guest rooms at The Hempel rely instead on handsome natural materials, simple lines, and serene tonalities that make unusually relaxing interiors. Inset left: Stacked linen-covered storage boxes take the place of drawers. Inset below: Soaking tub recalls Japanese baths.

FOR MORE DETAILS, SEE READER INFORMATION. RECIPES ON PAGE 113

SMALL SPACE SOLUTION 1

GUTTING

Demolishing interior walls brought Peter Wheeler's humble Boston house comfort, light, and grandeur

BY JUNE KURT
PHOTOGRAPHY BY ERIC ROTH
PRODUCED BY SARAH KALTMAN CANTOR

In the fullness of his twenties, Peter Wheeler bought his 1840s workman's house in Boston's South End because he "thought it was a grown-up thing to do." There were four cramped, rectangular rooms on each of the four floors and a scrabbly yard out back—all his! Then his brother came over. "Peter," he said, "you're living in a vertical trailer."

So Wheeler, a designer, gutted the place—floor by floor. Starting at the bottom on the kitchen-garden level, he swept all into one 22-by-25-foot room, illuminated by three tall French doors giving onto a garden patio in back. "This is my comfort level—open and airy in summer and cozy in winter," he says. "When friends come over we head directly here to cook, watch TV, eat in the garden. But I still craved elegance, theater, an entrance!"

This was the job of the main floor. Breathtakingly dramatic—and clever—the second-stage renovation lavishes almost a quarter of the open space on the experience of arriving. Guests emerge from a glass vestibule into a grandly columned diagonal hallway defined by diamond-painted floors. No walls separate the roughly trapezoidal halves of this floor; but with a step down and a ceiling lift (each only 6 inches) you are delivered to a gracious sisal-carpeted living area, where Wheeler reads and plays his piano.







The vertical trailer revised, clockwise from top left: On the kitchen level, windows became French doors to the garden, near an Eileen Gray sofa; shutters and benches were "found stuff no one wanted." Imposing wood columns ("one holds the place up") and diamond-painted floors theatrically define without enclosing the entrance. The guest room—"a nest not much bigger than the bed"—is part of the third floor, one of two levels that Wheeler repartitioned. Wheeler's summer dining room. To an existing coal-stove chimney, the designer added the stepped-back fireplace.









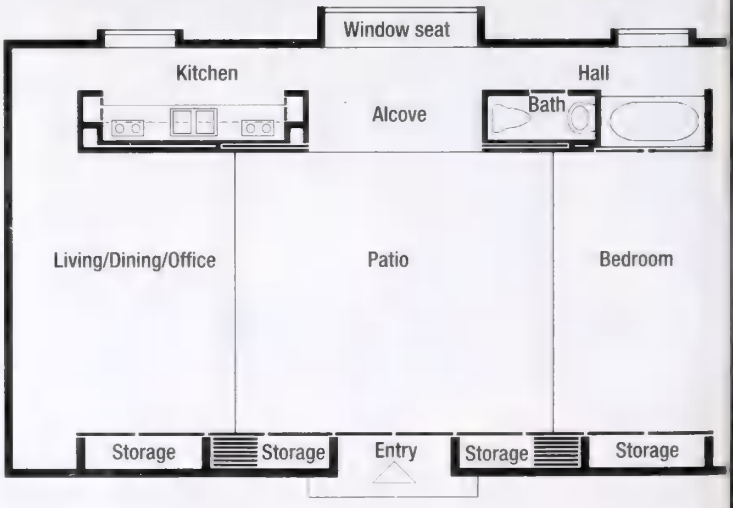
SMALL SPACE SOLUTION 2

REACHING UP

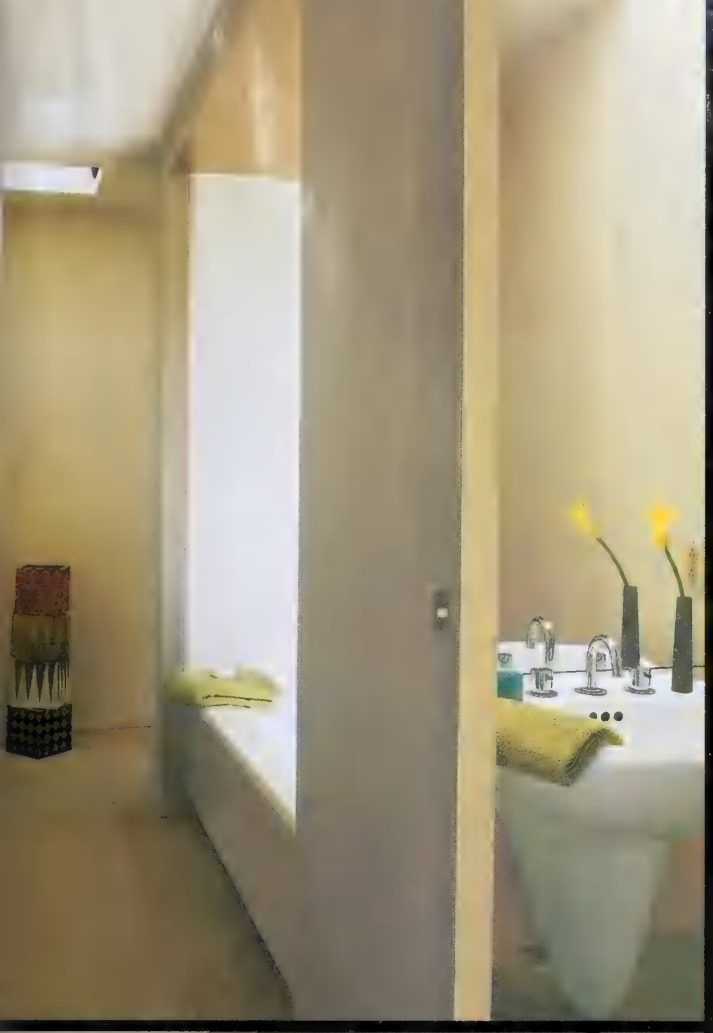
Designer Arn Ginsburg pulls the blue Santa Barbara sky into a third of his 1,100-square-foot apartment

By Christopher Petkanas
Photography by Grey Crawford
Produced by Beverly McGuire Schnur





A luxurious transitional space that is always unfurnished, the courtyard is flanked by a bedroom (top) and living/work area. Above center: Folding doors provide protection against the elements; lacquered Arne Jacobsen chairs. Right: Plan illustrates how rooms and courtyard form one contiguous space. Opposite, clockwise from lower left: From the galley kitchen, across the dining alcove to the bath. Tub available from hall or bedroom. Bull-nosed table by Ginsburg.







With a large part of his apartment open to the sky, architectural designer Arn Ginsburg's solution to small-space living is not one that would work everywhere. But here in Santa Barbara, California, where the sun shines more than 300 days a year, it seems reasonable, practical, even inevitable.

Ginsburg's 1,100-square-foot unit is one of four in a rather anonymous building he designed in 1987. Having entered through large double doors, first-time visitors are surprised and pleased to find themselves in a roofless space that is almost perfectly square. This courtyard flows straight ahead into a dining alcove and is flanked by rooms of equal volume. On one side he placed the living and work area, behind which he tucked a galley kitchen. Adjoining the sleeping area across the court is the bathroom.

On those days when the sky is less than blue, folding doors fitted with trolleys that roll on tracks pull out of closets on the entrance wall to close off the two rooms, while recessed doors shut off the dining alcove. All floors are covered in the same indoor-outdoor carpet.

"Throughout the world, the courtyard house has for centuries invited in the warmth of nature and shut out the chaos of civilization," says Ginsburg. "I have seen friends' houses three times the size of mine that don't feel remotely this expansive."

SMALL SPACE SOLUTION 3

EYE PLAY

"The more you put into a room," says Miles Redd, "the bigger it seems." Part of the designer's artistry is choice, part placement

By Ellen Stern Photography by Oberto Gili Produced by Dara Caponigro







Miles Redd's vignettes, clockwise from top: The living room/office, layered and mirrored. The bedroom dresser ("probably Hollywood furniture"), of veneered fruitwood with stained-green border, cost $200 in Brooklyn. Refrigerator art outside: leftovers from life-drawing class. Refrigerator art within. The beige-striped bedroom with sleeping loft above futon. The sofa, a hot flash against the living room's celadon walls. An artful arrangement of flea-marketiana.





It's not three wee rooms, but "a kitchen-slash-bathroom, a bedroom-slash-library-slash-den, and a living-room-slash-office-slash-closet-slash-dining room"—every inch of which is wittily layered, bedecked, and arranged. That's the way young Miles Redd, an assistant decorator with Bunny Williams, sees his East Side flat in downtown Manhattan. Redd has a wry sense of color and an affinity for the flea market, family attic, thrift shop, and curbside trash heap. And that's the kick: This felicitous juxtaposition of art and artifacts, pieces and pieces of pieces came cheap. "If anything breaks," he says, "it's five dollars and I don't care."

Everywhere there are mirrors, hats, urns, columns, seashells, and books, yet nowhere a sense of clutter. The tiny living room, with its green-and-white harlequin floor, somehow contains six chairs and a sofa. The tinier bedroom somehow contains a loft bed and "media center." A hill of vintage suitcases becomes an end table. A silver tea service perches on the bathroom's warped windowsill, and silver platters gleam from the bumpy wall. There's a place for everything when precisely placed. "It's a series of vignettes," he says. "Everything's a still life. I like lots of things for the eye to play with."



SMALL SPACE SOLUTION 4

UNITY OF SPIRIT

By linking all its zones with natural textures and hues, designer Robert Stilin gives his single L-shaped room in Palm Beach a timeless serenity

By June Kurt Photography by Peter Margonelli Produced by Carolyn Englefield

Since he needed to work, eat, entertain, and feel aesthetically at home in a single L-shaped room—albeit one graciously drenched in Florida light—Robert Stilin could make no false moves. Every object is designed to serve multiple purposes, such as the dining table, "usually covered with drawings and books," or the antique Chinese chest used as a coffee table "and good for storing things." Just as important as function was giving the airy apartment "space to breathe," achieved by blending wicker and white-linen seating in several areas, punctuated by soaring palms. Visitors sinking into the huge sofa begin to notice another unifying effect: gently rounded shapes and edges everywhere—a grand mirror, an African stool, the backs of his Pottery Barn dining chairs. "It's the shape and integrity of pieces that count with me," Stilin says, "not the cost." As for pattern, or the lack of it: "My pattern is the whole flow of the room and the objects in it."

Seductively plumped with pillows, a big sofa (above) provides texture in a quiet key. Mirror, Rose Tarlow; wicker chair, Pottery Barn. Opposite, clockwise from top left: An English gate-leg table makes a subtle transition to the alcove. Ladder to skylight doubles as drying rack. Matchstick blinds from Pier 1 Imports. Sunshine pours through a 10-foot-high skylight.










ROMANÉE-CONTI
WINE
Paris Interiors
DECORATIVE ARTS
IN EUROPE

COLOR CODING

In one glorious room that must do everything, Sara Bengur provides function and beauty

BY ELLEN STERN PHOTOGRAPHY BY ALEC HEMER PRODUCED BY DARA CAPONIGRO

When they first glimpsed the Greenwich Village town house drawing room with its fifteen-foot ceilings, Sara Bengur and Jeffrey Hock *knew*. "The height, the moldings, the eloquence, the atmosphere. It was love at first sight," says Bengur, an interior designer. But the eloquent drawing room was all they had, and for a couple to live full-time in a 700-square-foot space with a small kitchen and bathroom tucked beneath a sleeping loft, it had to be cleverly planned for function and quiet, durable beauty.

To retain wall space and emphasize the height they had fallen in love with, Bengur waived bookcases, stacking volumes on tables and stair steps. She defined essential borders by color—painting the kitchen a robin's-egg blue, the bathroom red. To emphasize the most dramatic architectural element, the molded arch that spans the room and embraces the loft, she kept that area monochromatic. "What I love about the loft is that it has *no* color," she says. But down below there is a golden world, which is a splendid backdrop to the green-and-gold paintings, an old farm table dressed in a French linen sheet, chairs in terra-cotta silk and beige linen, ocher curtains at the ten-foot windows, and a meadow-size Persian rug on which Bengur's father once learned to crawl. Clearly, living in a small space does not mean you have to forgo your heritage.

The glowing conversation area (opposite) unites Queen Anne and Kittinger chairs, Indonesian ottomans, Jean-Michel Frank's natural-duck sofa, and Ian Phillips's* The Beehive. *Above left: Charles Yuen's surreal painting is based on Persian miniatures. Below left: Screen divides kitchen from dining area. Curvy chairs are Swedish. Below: Sleeping aerie.

FOR MORE DETAILS, SEE READER INFORMATION







SMALL SPACE SOLUTION 6

CONTINUITY

Stephen Shubel takes on a 950-square-foot cottage in Sonoma, California

By Christopher Petkanas
Photography by Jon Jensen
Produced by Jody Thompson-Kennedy

Thinking big, clockwise from right: In the living room, overscale Stephen Shubel-designed sofa and chairs covered in oxford cloth. The inviting one-room guesthouse. Evocative mosquito netting in the main house guest room. One fabric masked every wall, door, and window in the bedroom-sitting room; exaggerated wing chair in white denim. Into the dining room's mix of humble antique and reproduction furniture Shubel throws a curve: a pedigreed Venetian chandelier.













Fashioning a system of strategies as he went along, Stephen Shubel transformed a poky 1920s clapboard cottage in Sonoma, California, into a house that seems far larger than its 950 square feet (there is also a 16-by-19-foot guesthouse).

Shubel's Rx is continuity—of color, scale, finish, material—to amplify the feeling of space. "Periwinkle is everywhere in the house because the owner, a theatrical producer, loves blue, and because it went so well with his collection of blue-and-white porcelain," the designer explains. The rooms are crammed—not just with a lot of furniture, but with a lot of *large* furniture. Although the bedroom/sitting room measures just over 100 square feet, Shubel managed to squeeze in an oversize daybed and huge, fanciful wing chair. In order for the living room's upholstered pieces to have the overscale look he believes most small spaces profit by, he had them custom made. And all the bleached hardwood floors have natural-colored sisal rugs so the rooms flow into one another.

Shubel banished the often lugubrious wood tones of the modest antiques and garage-sale finds that fill the house under layers of fresh white paint. The Edwardian mahogany dining table was actually lacquered by an auto-body shop to give it an especially tough surface. Reproduction cane-backed Louis XVI side chairs, 1930s beds, folding garden tables, nightstands—nothing escaped Shubel's brush.

Another of the designer's clever devices involves fabric. "Nothing," he says, "increases the apparent size of a room like using the same material for curtains and furniture."



SUMMER FRUITION

Passion-fruit soup and a tart of wild and cultivated berries are a few sweet,

By Jane Ellis

Photography by Tom Eckerle



...vers to the season's heat



Nothing is as pleasurable on a summer night as lingering over a bite or two of something light and sweet. For tempting solutions we went to two French chefs, one from a five-star restaurant in the south of France, the other from a popular new *osteria* in New York. Their offerings: something tried and true and something new.

The recipe for *tarte aux fruits rouges*, as the French call this classic dessert, is from chef Dominique Ferrière of the Château du Domaine Saint-Martin. A jewel of a hotel that overlooks the Mediterranean from the lavender-scented hills of Vence, the château has been a magnet for lovers of Provence since it first opened in the mid-1930s.

Chef Ferrière uses strawberries—both wild and cultivated—blackberries, raspberries, and blueberries in his tart. But the home cook can fill the cream-covered pastry shell with a single variety of berry or any combination, also including gooseberries, red currants, boysenberries, loganberries, and golden raspberries. A version of this recipe appears in Francophile Linda Dannenberg's new book, *French Tarts*, published in May by Artisan.

In New York, restaurateur Sirio Maccioni and clan have been busy this past year: After closing Le Cirque in 1996, the family has just opened the world-famous restaurant's replacement, Le Cirque 2000, in the Villard Houses on Madison Avenue. Meantime, the Maccionis' new Osteria del Circo (the Italian for circus tavern) has surpassed the profitability of Le Cirque in just eighteen months. In keeping with the restaurant's playful circus setting, Patrice Caillot, the pastry chef, creates innovative and whimsical desserts, three of which follow. The cold passion-fruit soup is served with fresh mango and orange and a passion-fruit sorbet. The garnish of a sugared leaf of sage provides a savory counterpoint. A tart filled with a miniature fruit salad of diced kiwi, pineapple, mango, and strawberry can be served either as a *mignardises*—a little treat served with coffee—or as a light dessert. Finally, Caillot refreshes a chocolate soufflé with a brandy snifter on the side of tangerines in a citrus syrup.



Sweet endings: Osteria del Circo's passion-fruit soup; miniature fruit tarts filled with a mélange of fruit (inset above); an individual chocolate soufflé served with tangerines (right); and (top right) Dominique Ferrière's classic summer berry tart.

RECIPES FOLLOW

PASSION-FRUIT SOUP

Recipe from Patrice Caillot, pastry chef at Osteria del Circo

1 cup plus 1 teaspoon sugar
1 cup frozen passion-fruit purée
4 sage leaves
1 egg white, lightly whipped
2 oranges, peeled, pith removed, and sectioned
4 tablespoons fresh passion-fruit pulp and seeds, about 2 passion fruits
1 mango, peeled, flesh scooped into balls
½ cup passion-fruit sorbet (recipe below)

Mix together 1 cup water, 1 cup sugar, and frozen passion-fruit purée in a saucepan. Bring to a boil. Remove pan from heat and allow soup to cool. Pour soup into a pitcher, cover with plastic wrap, and refrigerate until chilled.

Brush sage leaves with egg white. Dip leaves in remaining sugar. Place on a piece of parchment paper and allow to dry overnight.

Divide orange sections, fresh passion fruit and seeds, mango balls, and chilled soup among four plates. Place a small spoonful of sorbet in the middle of each soup plate. Top with a crystallized sage leaf. Serves 4.

PASSION-FRUIT SORBET

½ cup plus 2 tablespoons fresh passion-fruit pulp
½ cup sugar

Place pulp in a food processor and process for 4 seconds. Strain the juice and pulp into a bowl. Discard seeds. Thoroughly mix ¾ cup water and the sugar into pulp. Chill.

Spoon passion-fruit mixture into an ice cream machine. Follow manufacturers' instructions to freeze. Makes about 1½ cups.

MINIATURE FRUIT TARTS

Recipe from Patrice Caillot

For pastry:
2 cups cake flour
1 teaspoon salt
1 cup confectioners' sugar
¾ cup cold unsalted butter
1 egg

For pastry cream:
2 egg yolks, room temperature
⅓ cup sugar
¼ cup cornstarch
1 cup milk
½ vanilla bean, split lengthwise
¼ cup unsalted butter, room temperature
1 tablespoon kirsch or framboise

For filling:
1 cup fresh pineapple, diced into ⅛-inch pieces
1 cup fresh mango, diced into ⅛-inch pieces
¼ cup fresh kiwi, diced into ⅛-inch pieces
½ cup fresh strawberries, diced into ⅛-inch pieces

Prepare pastry: Place flour, salt, and sugar in a food processor. Add butter and process until the mixture resembles coarse meal. Add egg and mix until the dough is smooth. Dough will be very soft. Divide dough in half, wrap in plastic, and refrigerate for 2 hours.

Prepare pastry cream: Mix egg yolks, sugar, and cornstarch together in a bowl. Set aside.

Place milk and vanilla bean in a saucepan and bring to a boil. Remove pan from heat. Remove vanilla bean. Slowly whisk milk into egg mixture. Pour mixture back into the saucepan. Cook over medium heat, stirring constantly, until thickened. Remove pan from heat. Stir in butter and kirsch until incorporated. Pour pastry cream into a glass bowl. Cover the surface of the cream with plastic wrap. Refrigerate for at least 1 hour. Makes 1⅔ cups.

Prepare filling: Mix all the fruit together in a bowl. Cover with plastic wrap. Set aside. Makes 2¾ cups.

To assemble: Roll out half the dough on a lightly floured surface to ⅛ inch thick. Cut dough out with a 1¾-inch floured biscuit cutter. Press circles into 1½-inch-round tartlet pans. Prick bottoms of dough all over with a fork. Chill for 30 minutes. Place pans on a cookie sheet. Bake in a preheated 350°F oven for 8 to 10 minutes, or until light brown. Remove pans from oven. Cool the tart shells on a rack. Repeat with remaining pastry. Makes about 4 dozen.

Remove tart shells from pans. Spread a layer of the pastry cream over each bottom, and top with mixed fruit. Allow tarts to set about 1 hour before serving. Makes about 4 dozen tarts.

CHOCOLATE SOUFFLÉ WITH TANGERINES IN A CITRUS SYRUP

Recipe from Patrice Caillot

4 tablespoons cocoa powder
4 tablespoons bittersweet or extra bittersweet chocolate, chopped
4 eggs separated, room temperature
1 cup sugar
2 tablespoons cake flour
1 cup milk
Confectioners' sugar
Tangerines in a citrus syrup (recipe follows)

Place cocoa powder and chocolate in a bowl. Set aside. Whisk egg yolks, ¾ cup sugar, and flour together in a bowl. Set aside.

Bring milk to a boil in a saucepan. Remove pan from heat. Slowly whisk milk into egg mixture. Pour mixture back into the saucepan. Cook over medium-high heat, stirring constantly, until mixture thickens, about 2 minutes. Pour cream over chocolate mixture and whisk until smooth. Keep warm.

Beat the egg whites and 1 tablespoon sugar in a bowl with an electric mixer until stiff and glossy. Beat in remaining sugar to make egg whites a little stiffer. Gently fold egg whites into chocolate mixture. Divide mixture among six 3½-by-2½-inch buttered and sugared ramekins. Bake in a preheated 350°F oven for 11 minutes. Remove ramekins from oven. Dust the tops with confectioners' sugar and serve immediately. Serve with tangerines in a citrus syrup. Serves 6.

TANGERINES IN A CITRUS SYRUP

1½ cups sugar
2½ tablespoons tangerine zest
½ cup fresh tangerine juice
Superfine sugar
18 large tangerine segments, pith removed

Place 1½ cups water, sugar, tangerine zest, and juice in a saucepan. Bring to a boil and cook until mixture is reduced to a syrup. Place tangerine segments in a bowl and add boiling syrup. Refrigerate overnight.

Press the rim of 6 brandy snifters into a clean wet sponge. Roll rims in superfine sugar. Place 3 tangerine segments in each snifter and divide the syrup among the snifters. Serves 6.

MIXED BERRY TART

Adapted from a recipe of Chef Dominique Ferrière of Château du Domaine Saint-Martin in French Tarts *by Linda Dannenberg (Artisan, 1997)*

For sugar pastry:
12 tablespoons unsalted butter, cut into bits and slightly softened
1 cup confectioners' sugar
2 large eggs, beaten
½ teaspoon vanilla extract
2 tablespoons ground blanched almonds, optional
½ teaspoon salt
2 cups all-purpose flour

For assembling:
1 10½-inch pastry shell
¼ cup strawberry jam



OUR NEWEST WAKE-UP CALL.

TRY THESE OTHER DELICIOUS FOLGERS COFFEE HOUSE COFFEES, TOO.



100% Colombian Supreme. Distinctively rich and smooth.



French Roast. Dark, hearty, robust. Full-flavored.



Gourmet Supreme. A well-balanced, harmonious blend.

THE BEST PART OF WAKIN' UP IS FOLGERS IN YOUR CUP.®

©1997 The Procter & Gamble Company

1 cup crème fraiche
2 cups strawberries, sliced in half
1 cup raspberries
1 cup blackberries
1 cup *fraises des bois*, wild strawberries, or substitute with a combination of raspberries and blueberries
½ cup blueberries
Red current glaze, see recipe below

Prepare pastry: Combine butter, sugar, eggs, vanilla, almonds, and salt in a food processor. Process 5 to 7 seconds or until blended. Add flour ½ cup at a time, pulsing 2 or 3 times, or until dough just comes together. Do not let it form a ball; the dough should be soft and pliable, but not sticky. If the dough is sticky, add 2 more tablespoons of flour and process. Remove dough from bowl and knead between your hands for about 1 minute. Press dough into a flat disk and cover with plastic wrap. Refrigerate for at least 1 hour or overnight.

Remove dough from the refrigerator. Roll out on a lightly floured surface into a 14-inch round. Place dough in a buttered 10½-inch-round tart pan with a removable bottom. Press dough gently into the bottom and sides. Trim dough so that just ½-inch extends above the rim. Fold this portion over itself to create a doubled ¼-inch border above the rim. Flute edges, prick the bottom of the dough, and cover with plastic wrap. Refrigerate for 15 minutes.

Remove pan from the refrigerator. Line dough with a piece of aluminum foil and fill to the brim with dried beans or baking weights. Bake in a preheated 375°F oven for 8 minutes. Remove pan from oven. Remove foil and weights. Return pan to the oven and bake for 15 to 20 minutes, or until light golden brown. Remove pan from oven and cool on a wire rack.

To assemble: Remove tart shell from pan, spread strawberry jam over the bottom of the tart shell. Spread the crème fraiche over the jam. Arrange fruit over pastry starting at the outside edge and working in concentric circles to center. Strawberries, raspberries, blackberries, and *fraises des bois* in the center. Place blueberries between strawberries and raspberries. Brush warmed currant glaze over fruit. Chill 1 hour. Serves 6 to 8.

RED CURRANT GLAZE

½ cup red currant jelly
1 tablespoon kirsch or water

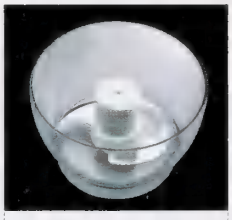
Melt jelly in a saucepan over medium heat, stirring constantly. Remove pan from heat. Whisk in kirsch or water until mixture is smooth. Keep warm. Makes ½ cup. ■

Osteria del Circo, 120 West 55 Street, New York. Telephone: 212-265-3636; fax 212-265-9283. Open for lunch and dinner Monday through Saturday; Sunday, dinner only.

Château du Domaine Saint-Martin, Avenue des Templiers-B.P. 102, 06142 Vence Cadex, France. Telephone: 493-58-02-02; fax 493-24-08-91. Open March through November.

A tool *you do not*
LOVE
is a tool *you do*
NOT USE.





Mini Bowl
makes short work of small jobs with minimal clean-up.

To love your food processor, it must understand the way you cook. And treat even the smallest jobs with respect. So the KitchenAid® Food Processor is the only one with a built-in mini bowl.

Clean Touch™ Control Pad
wipes clean in a flash. No nooks and crannies for salsa to get stuck in.

This is definitely one appliance that earns its rightful place on the counters of wise cooks everywhere.

Questions? 1.800.541.6[illegible] http://www.KitchenAid.com

KitchenAid
For the way it's made®

Continued from page 95

Recipes from Michael Hruschka of I-Thai restaurant at The Hempel, London.

RED CHICKEN GINGKO NUT CURRY

½ cup canned coconut milk
2 tablespoons vegetable oil
8 ounces boneless and skinless chicken breast, cut into thin strips
1 tablespoon red curry paste
1 small red chili, finely sliced (wear rubber gloves when handling chilies)
1 tablespoon Thai fish sauce
3 to 4 fresh Thai basil leaves, julienned
2½ teaspoons palm sugar
To serve:
2 tablespoons gingko nuts
8 fresh and 4 tablespoons chopped Thai basil leaves
2 cups cooked Basmati rice, room temperature
½ cup coconut sauce, see recipe
½ cup green peppercorn dip, see recipe

Place coconut milk in a saucepan and bring to a boil. Milk will separate. Set aside.

Heat the oil in a wok or frying pan over high heat. Add the chicken, curry paste, and sliced chilies and stir-fry, stirring constantly, until chicken is cooked through. Add the remaining ingredients, including coconut milk, one at a time, stirring well between each addition.

Divide chicken and sauce evenly among 4 serving bowls. Garnish each serving with gingko nuts and basil leaves. Serve with separate portions of rice, garnished with chopped basil. Serve coconut and peppercorn sauces in small bowls. Serves 4.

PEPPERCORN DIP

¾ cup shallots, peeled and roasted
¾ cup garlic cloves, peeled and roasted
3 tablespoons green peppercorns
1 unripened mango, diced
2 teaspoons red chili paste
3 tablespoons lemon juice
2 tablespoons Thai fish sauce
1¾ cups plain yogurt
Salt to taste

Place shallots, garlic, peppercorns, mango, chili paste, lemon juice, and fish sauce in a food processor. Process for 30 seconds. Stir 3 tablespoons yogurt into mixture to make a paste. Place remaining yogurt in a bowl and mix in paste. Salt to taste. Makes 2 cups.

COCONUT SAUCE

Place 1 cup unsweetened canned coconut milk in a saucepan and bring to a boil. Cool.

PANDAN PUDDING WITH BLUEBERRY SAUCE

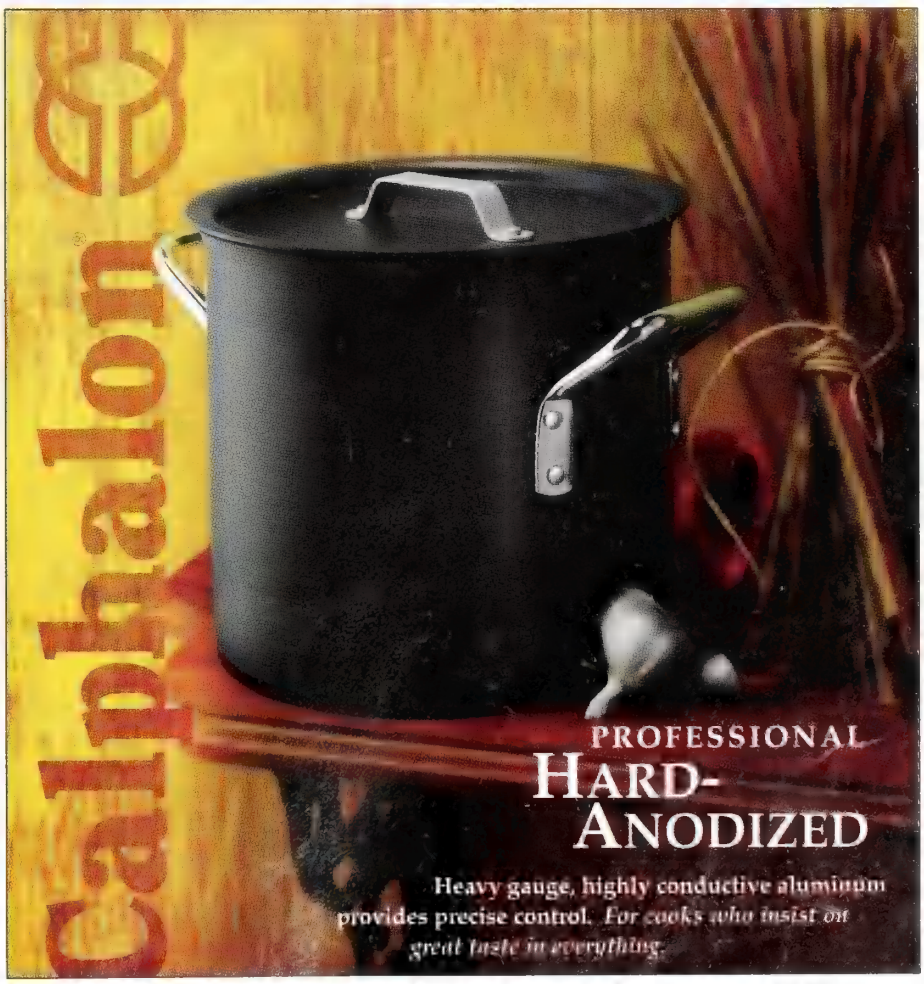
1 or 2 drops of pandan essence (tropical screw pine leaf)
½ cup milk
1 strip lemon rind
1 strip orange rind
1 vanilla bean, split lengthwise
1 tablespoon powdered gelatin
8 eggs, separated
¼ cup sugar
3 tablespoons honey
1 tablespoon powdered gelatin
½ cup blueberry purée
1¼ cups fresh blueberries
⅛ teaspoon dried chili powder
3 tablespoons white wine
2 teaspoons sugar
1 cup coconut sauce, see recipe above

Mix pandan essence and milk together in a saucepan. Pandan essence will color the milk green. If essence is not available, pudding can be made without it. Add lemon rind, orange rind, and vanilla bean and bring mixture to a boil. Remove pan from heat and strain milk into a pitcher. Discard solids. Set aside.

Sprinkle gelatin over 2 tablespoons water in a small saucepan. Let stand 1 minute. Stir over low heat until completely dissolved. Set aside. Place egg yolks in a bowl and whisk in sugar and honey. Slowly whisk milk into egg mixture. Pour mixture back into the saucepan. Cook over medium heat, stirring constantly, until thickened. Stir in gelatin. Set aside to cool. Place egg whites in a bowl and whisk until stiff. Fold into cooled pudding. Divide among four cold 1-cup turban molds. Refrigerate until set.

For blueberry sauce: Place blueberry purée, ¼ cup blueberries, chili powder, wine, and sugar in a saucepan and bring to a boil, stirring constantly. Cool.

Unmold the puddings onto 4 cold serving plates and fill each center with 2 tablespoons blueberry sauce. Top with remaining blueberries. Pour remaining blueberry sauce and coconut sauce into individual sauceboats. Serves 4. ■



Lifetime warranty, made in the USA. Available at better department and specialty stores. 1-800-809-7267.

Continued from page 36

how drastically the not-so-innocent vines would alter countless habitats by strangling other vegetation, leaching all the moisture and nutrients from the soil, and canopying the woods with dense thickets that block out all sunlight. Purple loosestrife's flood of magenta spires may create a gaudy spectacle at summer's end, but it is also choking the native swamp orchids and natural grasses to extinction.

Around my own pond north of Boston, a frightening number of loosestrife shoots up every summer even though I spend days (along with my coerced children) yanking them out. The six-foot bullies spread as tenaciously as Dr. Seuss's gummy green oobleck. The latest victim was a sweet clump of native marsh marigolds, throttled to death.

At Cullowhee we discussed the available controls on invasive aliens: mowing, hand-pulling, burning, and applying glyphosate herbicide. Elbow to elbow in a dark auditorium, we also looked at chilling slides of aphid-devastated forests, whole mountainsides of silver Fraser fir skeletons. The woolly aphid, a European native that probably arrived on infected stock in 1900, has now all but wiped out firs in the southeast.

At the end of the conference, I had to witness this carnage for myself. Swaths of dead trees made my heart stop as I drove back to the airport by way of the Great Smoky Mountains National Park. But what I also saw were roadsides bursting with color, crowds of orange Turk's-cap lilies jostling with pink clusters of Joe-pye weed. Around the next corner, bright blankets of red bee-balm billowed along the highway. As I drove, I could almost hear the trillion bees buzzing, dizzy with pollen-overload. And there was an exquisite swallowtail butterfly luxuriating in every third rudbeckia bloom. In this particular freeze-frame, native plants and their entourage were thriving in their own home.

In his book, Jonathan Weiner says about our human role in the scene, "Like a sudden flock of birds, our wings fill the land. We hold all the fruits of the planet in our beaks." This image can be frightening, so significant is our power. But the warning is also a rally to do the right thing. I will plant my garden ever so carefully this year. I know it matters. ■

To be put on the mailing list for the 1998 Landscaping with Native Plants Conference, write or phone the Western Carolina University Division of Continuing Education and Summer School, Cullowhee, NC 28723-9018; 704-227-7397.

Hatsy Shields writes regularly for House Beautiful on travel and gardening.



Continued from page 40

ixty superlative works in honor of the National Gallery's fifti-th anniversary. Those treasures include Stubbs's *White Poodle n a Punt*, Cézanne's *Boy in a Red Waistcoat*, and more than hirty Degas sculptures. That single bonanza would have made distinguished small museum in itself.

Last Christmas brought another slew of magnificent gifts o the National Gallery, accelerated by another kind of deac-essioning. "Both Bunny and I felt that because I rarely go to Washington now and we don't entertain any more, we would ive up our house there, so I sold it to Nick Brady," treasury ecretary in the Reagan and Bush administrations and an old amily friend. "That meant we had no more room for the aintings, and since they were destined for the National Gallery, that's why they ended up there right now. We still have some we're quite fond of, so we're not exactly bereft."

Neither are the many smaller institutions the Mellons have supported over the years. Appropriateness is another Mellon hallmark, and his works of art invariably find perfect homes. For example, during the couple's friend Jacqueline Kennedy's restoration of the White House, they donated Rembrandt Peale's penetrating 1800 likeness of Thomas Jef-erson, his best contemporary portrait. A historic series of paintings of Native American chiefs and braves by George Catlin was divided among the National Gallery, the Virginia Museum of Fine Arts in Richmond, and the Buffalo Bill His-torical Center in Cody, Wyoming.

Less well-known but the personal favorites of this self-less benefactor are his extensive contributions to nature con-servation, especially the National Seashore Recreation Areas on Cape Cod, Cape Hatteras, and Cumberland Island off the Georgia coast. "Of all my philanthropic endeavors during my lifetime," he has written, "I think I can safely say that the sav-ing of these beautiful natural areas has given me the pro-foundest pleasure and the most heartwarming satisfaction."

The sum total of Mellon's largesse is simply staggering. As of the last full accounting, made for his autobiography five years ago, he had given away more than $600 million, of which more than $375 million in works of art and cash went to cultural institutions.

Mellon is often described as the last aristocrat, though this least snobbish of gentlemen—who mixes with equal ease among dukes and stable hands, scholars and dealers—doesn't care for such pretentious concepts. The ancient Greek root of "aristocracy" means "rule by the best citizens." Looking back at the golden rule of Paul Mellon, who would dispute his place among the best citizens our country has ever produced? ■



house beautiful

ACCENTS

ADD A TOUCH OF

classic elegance

TO YOUR HOME



1



2





3

4

5

1. **HANDMADE MINT JULEP CUP** You don't ri to wait for a Kentucky Derby party to find a for this delightful silver plated cup. It's per for a small flower arrangement or as decora element all by itself. (4"high) #851818 $15 with three-letter monogram #851819 $24.

2. **EMMERSON FLOWER PRINTS.** Celebrate essence of spring by adorning your wall v these stunning and pretty flower prints. E print (Water Lily Bud, Magnolia, Sunflo and Calla Lily) is offest by a white ba ground and professionaly framed in bl wood. Black borders around each p add a contrasting touch. Each glass enca framed print measures 14"x14". Sold as a of 4. #301856 $120.

3. **MERCURY GLASS VASE & NUT DISH** A rev of the 19th century craft known as silver gla the inspiration for our lovely marquise vase our nut dish. Both items feature a double of glass, gilded on the inside with p silver. Vase (14" high) #851820 $100. Dish (6 1/2" x 6 1/2") #851821 $50.

4. **BAMBOO BUTLER'S TABLE.** As any acco plished host or hostess knows, a butler's ta is an essential accessory. The faux baml finish on our rattan table adds a distinc look to a classic item. (18"d x 24"w x 28 #861734 $200.

5. **CLASSIC SODA SIPHON.** Our classic s siphon, wrapped in polished metal m and powered by a CO_2 cartridge (include gives this state-of-the-art design a to of nostalgia. Conveniently dispen sparkling seltzer and makes champag like beverages from table wines. Make liter. Approx. 12 1/2" high. Made in Aust #301970 $49.95

To order please call toll fr

1-800-285-7060

Visa, MasterCard, Discover and American Express are accepted. You may also send check or money order t

HOUSE BEAUTIFUL ACCEN

P.O. Box 400821, Dept. HF772

Des Moines, IA 50347-0821

Please add $5.95 shipping and handling, plus additional $12 for the Bamboo Butler's Table

THE HEARST CORPORATION 250 W. 55TH ST. NY, NY 10019

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Sweet Dreams," page 76.

4 THE PLEASURE PRINCIPLE *Designer:* **Benjamin Noriega-Ortiz,** 75 Spring St., 6 fl., New York 10012; 212-343-9709; fax: 212-343-9263.

5 '90s MODERNE Hughes Chevalier furniture is available at—Studium V (R,T), 150 E. 58 St., New York 10155; 212-486-1811.

6 SEASIDE SENSIBILITY *Pages 66 to 69: Designer:* **William Hodgins Inc.,** 232 Clarendon St., Boston, MA 02116; 617-262-9538. *Dining room:* **Chairs**—Richard Mulligan (T); 213-650-3660. **Chair fabric**, #93521—Jack Valentine (T); 617-350-6526. **Table**—William Hodgins, see above. *Living room:* **Sofa fabric,** Bosworth Marble—Robert Allen (T); 617-348-4250. **Sofa trim,** #892580—F. Schumacher (T); 212-415-3900. **Blue pillow,** #AC1206-5—China Seas (T); 212-752-5555. **Green pillow**, #35024-47—Andre Bon (T); 212-355-4012. **Armchair,** #56905, $1,575—Walters Wicker (M,T), 979 Third Ave., New York 10022; 212-758-0472. **Throw,** #775—E. Braun (R), 717 Madison Ave., New York 10021; 800-372-7286. *Family room:* **Coffee table,** $795—ABC Carpet & Home, see above. **Pine table**—The Farm, 294 Mildram Rd., Wells, ME 04090; 207-985-2656. **Sofa fabric,** #F1090-06—Osborne & Little, see above. *Attic bedroom:* **Beds**—Leo Ferry (M), 7 Sherman St., Charlestown, MA 02129; 617-242-2968. **Bed and chair fabric**, #N106-08—Christopher Norman, see above. *Guest bedroom:* **Chair, ottoman, headboard and bedskirt fabric,** #AC907-7—China Seas, see above. **Coverlet,** $99—The Company Store (R); 800-285-3696.

10 HOME TEAM *Pages 70 to 75: Architect:* **Buttrick White & Burtis,** 475 10th Ave., New York 10018; 212-967-3333. *Project architect:* Jerome Buttrick, 950 Grayson St., Berkeley, CA 94701; 510-845-0131. *Landscape architect:* Harold Buttrick, FAIA, see above. *Interior designers:* Ann Buttrick, see above; Mary Buttrick, 14 W. 10 St., New York 10011; 212-614-0493. *Contractor:* Tiffany Benson, Inc., 49 Sterling Hill Rd., Lyme, CT 06371; 860-388-5449. **House size:** 1,700 sq. ft. **Lot size:** 12 acres. *Exterior finish:* **Waterlox Marine Finish varnish**—Waterlox Chemical & Coatings, 9808 Meech Ave., Cleveland, OH 44105; 216-641-4877. *Insulation:* **LOF Fiberglass**—C & R Insulation (M), PO Box 58, Waterford, CT 06385; 860-739-6662. **Windows**—The Woodstone Company (M), PO Box 223, Westminster, VT 05158; 802-682-8223. **Paint**—Benjamin Moore (M); 800-344-0400. **Lighting**—Lightolier (R,T), 11 E. 36 St., New York 10016; 212-349-3100. **Hardware**—Omnia (M), PO Box 330, 5 Cliffside Dr., Cedar Grove, NJ 07009; 201-239-7272. *Living room:* **Sofas; chairs**—Palazzetti (R,T), 515 Madison Ave., New York 10022; 212-832-1199. **Needlepoint rug,** Van Campen, China—Michaellan & Kohlberg, Inc., 578 Broadway, New York 10012; 212-431-9009. **Fireplace**, designed by Ann Buttrick—Vermont Structural Slate (M), PO Box 98, Fairhaven, VT 05743; 802-265-4933. *Kitchen:* **Cabinets,** designed by Ann Buttrick—George Frank Cabinet Company, 508 E. 117 St., New York 10035; 212-534-6810. **Cooktop**, #KGCG260S—KitchenAid (M); 800-422-1230.

16 SWEET DREAMS *Page 76:* **Sheets,** queen flat, fitted, $55; European square sham, $80/ea.; queen comforter coverlet, $200—Elements by Ellen Tracy Home for Fieldcrest-Cannon. **Bed,** *Magnolia,* designed by Flou, queen $2,865—Domus Design Center (T); 212-421-2800. **Lieux lamp**, #1134, $440; **side table**, yellow wicker, #2128, $270—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Chair**, $1,400—Chris Lehrecke Furniture (M), 50 Douglass St., Brooklyn, NY 11231; 718-783-9150. *Page 77:* **Sheets,** Standard shams, $30/ea.; standard pillowcases, $29/pr.; queen flat, fitted, $40; queen comforter, $150; queen dust ruffle, $70, Camellia by Echo Collection—Revman Industries (M); 800-237-0658. **Provence bed**, queen, $999—Charles P. Rogers (R); 800-272-7726. **Sisal**, 8′ x 11′, $270—ABC Carpet & Home (R), 881 Broadway, New York 10003; 212-473-3000. **Chair**, $3,750; **print**, Picasso—Malmaison Antiques (R), 253 74 St.,'New York 10021; 212-288-7569. **Table**—Paula Rubenstein (R), 65 Prince St., New York 10012; 212-966-8954. **Candlestick lamps**, $850/pr.—Aero, Ltd. (R), 132 Spring St., New York 10012; 212-966-1500. **Pitcher**,#2557 size 2, $60/ea.—Intérieurs, see above. **Clock**—Dimson Homma (R), 20 E. 67 St., New York 10021; 212-439-7950. *Pages 78 and 79:* **Sheets,** European squares cashmere, $575/ea.; standard pillowcases, Stoddard, $150/ea.; boudoir pillow, Ashmont, $150; Pate queen set with pillowcases, $1,300; duvet cover, queen, Ashmont, $1,000; Madison blanket, creme, queen, $210, White Label collection—Ralph Lauren Home Collection (R); 212-642-8700. **Bed**, Ingrid, queen, $1,995—Garnet Hill (R); 800-622-6216. **Chair fabric**, Pandora #910015-11—Rogers & Goffigon Ltd. (T); 212-888-3242. **Chair slipcover**—Monte Coleman (M), 132 W. 22 St., New York 10011; 212-463-0085. **Curtain fabric for shades**, white linen, #LFY06233F—Ralph Lauren Home Collection at Hinson & Co. (T); 212-688-5538. **Paint**, #1577—Benjamin Moore Paint (M); 800-344-0400. **Mirror**, $2,800—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212-431-1297. **Table**, $2,250—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212-243-7740. **Shagreen box, decanter**—Malmaison, see above. **Lamps**, Alabaster Urn, #CE11—Vaughan (T); 212-319-7070. **Lampshades**, $80/ea.—Oriental Lamp Shade Co., Inc. (R), 816 Lexington Ave., New York 10021; 212-832-8190. *Page 80:* **Sheets,** twin flat, fitted, $10.50; twin bedspread, $62; European shams, $28; standard sham, $22; boudoir pillow, $29, Collage Solids from Colours by Alexander Julian—Dan River Inc. (M); 800-782-9568. **Lady daybed**, $2,695—British Khaki (R), 62 Greene St., New York 10012; 212-343-2299. **Boxes**, $225/ea.—Coconut Company (R), 131 Greene St., New York 10012; 212-539-1940. **Chinese vase**, $450—Dimson Homma (R), 20 E. 67 St., New York 10021; 212-439-7950. **Pangden rug**, 6 x 9′, $5,780—Odegard Inc. (T); 212-645-0069. **Painting**, *El Cajon* by Jan. Wunderman, $3,600—Denise Bibro Fine Art (R), 584 Broadway, New York 10012; 212-941-1734. **Pharmacy standing lamp**, #B1505—Robert Abbey Inc. (M), 3166 Main Ave., SE, Hickory, NC 28602; 704-322-3480. **Sheets,** twin striped fitted, plaid flat, $13; standard pillowcases, $30; Madras boudoir pillow, $40; Madras twin comforter cover, $130, Weekend Retreat, Liz at Home by Liz Claiborne—Springs Industries (M); 800-537-7522. Hudson Bay blanket, twin, $188/ea.—L.L. Bean (MO); 800-841-1243. **Beds**, London Steel, twin, $399—Spiegel (MO); 800-345-4500. **Table**—Treillage (R); 418 E. 75 St., New York 10021; 212-535-2288. **Clock**—Dimson Homma, see above. **Lamp**, $1,600—Rooms & Gardens, see above. *Page 81:* **Sheets,** European shams, $44/ea.; double fitted, flat, $57; duvet cover, full/queen, $175, Hibiscus collection—Guess Home Collection (M); 800-GUESS HOME. **Chair,** $1,800—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Floor lamps**, designed by Stephan Pagani, $375–$675—Cotule Lighting Design (M), 100 Water St., 5 fl., Brooklyn, NY 11201; 718-246-5206. **Matting,** straw mats, $3.99/mat—Third Avenue Bazaar (R), 1362 Third Ave., New York 10021; 212-861-5999. *Page 82:* **Sheets,** silk shantung duvet cover, queen, $500; standard pillowcases, $130/pr.; queen fitted, flat, $150; silk organza sheer full/queen coverlet, $500; standard silk sham, $99; organza European sham, $130/ea.; Shades of Silk by Atelier Martex—WestPoint Stevens (M); 800-533-8229. **Bed,** Louisiana bed, Cherry, $2,950—Roche Bobois (R), 585 Commercial St., Boston, MA 02109; 617-742-9611. **Bed curtain**, Esprit/48 white, #304000—Waverly (T); 800-423-5881. **Bed curtain**—Cecil King, 426 E. 91 St., New York 10028; 212-996-7227. **Book tower,** by Celeste Cooper; **lamp table; chest; lamp**—Profiles (T); 212-689-6903. **Basket**, $3,850; **candlestick**, $2,200—William Lipton Ltd. (R), 27 E. 61 St., New York 10021; 212-751-8131. **Painting,** *Facing East* by Jan. Wunderman, $3,000—Denise Bibro Fine Art, see above. *Page 83:* **Sheets,** standard pillowcase, $85/ea.; bolsters, $115/ea.; flat, fitted queen, chamomile, $115; duvet, full/queen, $425; bed scarf, $200; white linen breakfast pillow, $140; throw, leaf, $95; chamomile/citron pillow, $100; Waterlilies pattern in chamomile sateen, tray, $110; **Luna cup and saucer,** $25; **votive,** $15—Calvin Klein Home (R); for stores: 800-294-7978. **Bed,** by Christian Liaigre, queen—Holly Hunt (T); 212-755-6555. **Nesting tables,** by Josef Hoffmann—ICF (T); 212-750-0900. **Lamp**, $1,375/ea.; **clock**, $550—Aero Ltd., see above. **Carpet**, ivory, 12′ x 12′—ABC Carpet and Home, see above. **Key Largo chair**—Profiles, see above. **Curtain fabric**—B & J Fabrics (R), 263 W. 40 St., New York 10018; 212-354-8150. **Curtains**—Monte Coleman, see above.

84 LEGENDARY LAVENDER *Pages 84 to 89:* **Lavender farm**—Le Château du Bois, D34 Lagarde d'Apt, France; 011-334-90-76-91-23. **Lavender soap**, $4.40/bar; **olive and lavender soap**, $4.60/bar—Relais L'Occitane (R), 26 rue Vavin, Paris France 75006; 011-331-43-25-07-67. *Linens:* **Hand towel,** $70; **tablecloth**, $76; **sham**, $118; **hand towel, Juin**, $36; **envelopes with lavender**—Edith Mézard, Chateau de l'Ange, Lumières 84220, France; 011-33-4-90-78-45-45. **Lavender sticks with woven ribbon,** $36/ea.—Michel Biehn, 7 Ave. des Quatre Otages, Isle-sur-la-Sorgue 84800, France; 011-334-90-20-89-04. **Sachets**, $13/ea.; **napkin,** $34—Edith Mézard, see above. **All food by**—Restaurant L'Oustau de Baumanière, 13520 Les-Baux-de-Provence, France; 011-334-90-54-33-07. **Honey**—Pierre Bresc, rue Porte Neuve, Viens, France; 011-334-90-75-24-02; and rue Baroni, La Roque-sur-Pernes, France; 011-334-90-61-32-88. **All linen tablecloths; place mat,** $390—Edith Mézard for the Boutique de Baumanière, 13520 Les Baux-de-Provence, France; 011-334-90-54-33-07. **Bottles**, $59/ea.—Relais L'Occitane, see above. **Infusion**—Boutique de la Lavande, rue du Docteur Gors, Apt, France; 011-334-90-74-15-52. **Diffusers**—Lou Lubéron, 144 rue Saint Pierre, Apt, France; 011-334-90-64-21-49. **Basket**—La Toile à Loup, 35 rue Daubenton, 75005 Paris; 011-331-47-07-28-90. **Baguette sack**—Coté Étoffe, 66 rue Pierre, Apt, France; 011-334-90-04-69-77.

90 THE TEMPLE OF HEMPEL *Pages 90 to 95:* **The Hempel,** 31-35 Craven Hill Gardens, London W2 3EA; 011-44-171-298-9000. *Designer:* Anouska Hempel Design, 15 Bury Walk, London SW3 6QD; contact Neville Ablitt, 011-44-171-370-6701.

96 GUTTING *Pages 96 and 97: Designer:* **Peter Wheeler,** P.J. Wheeler Assoc., 47 Gray St., Boston, MA 02116; 617-426-5921. *Garden level room:* **Sofa**—Fittings Inc. 380 Boylston St., Boston, MA 02116; 617-267-8250. *Garden deck:* **Bird bath**—MJ Berries Design (R), 562 Tremont St., Boston, MA 02118; 617-357-5055. *Guest room:* **Bed**—Charles River Street Antiques (R,T), 45 River St., Boston, MA 02108; 617-367-3244.

98 REACHING UP *Pages 98 and 99: Architect:* **Arn Ginsburg,** 829 Salsipuedes #D, Santa Barbara, CA 93103; 805-964-1542. *Bathroom:* **Kohler,** Chablis sink; **American Standard Ceramix**; hardware—Capitol Hardware & Building Supply (R), 711 N. Milpas, Santa Barbara, CA 93103; 805-963-0771. *Dining room:* **Arne Jacobsen chairs**, $420/ea.—I.C.F. (R,T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-659-1387. **Bowl**, $30; **vases**, $120/ea.—Newman/Harris Art Wares (R), 8625 Melrose Ave., Los Angeles, CA 90069; 310-652-6428. *Hallway:* **Boxes**, $145/ea.—Waldo Collection (R,T), 620 N. Almont Dr., Los Angeles, CA 90069; 310-278-5786. *Kitchen:* **Painting,** by Carol Carbine, 545 El Bosque Rd., Montecito, CA 93108; 805-565-9726. **Square bowl**, $54; **glass vase**, $86; **bud vases**, $12/ea.; **vase**, $110—Newman/Harris Art Wares, see above. **Trees; baskets**—Turk Hesseland Nursery (R), 1255 Coast Village Rd., Santa Barbara, CA 93108; 805-969-5871.

102 UNITY OF SPIRIT *Pages 102 and 103: Designer:* **Robert Stilin,** 292 S. County Rd., Palm Beach, FL 33480; 561-832-8176 or PO Box 4189 Georgica Rd., East Hampton, NY 11937; 516-380-6542. *Living room:* **Truesdale sofa; Morgan armchair**—Ronald Jonas & Son (T), 44 W. 18 St., New York 10011; 212-685-5610. **Mirror; table**—Rose Tarlow Melrose House (T); 213-651-2202. **Pillow fabric**, Clarence House, cashmere, #33072—Jerry Pair & Assoc. (T); 800-642-7247. **Armchair and cushions**—Pottery Barn (R); for stores: 800-922-5507. **Rug**—Stark Carpets (T); 954-925-3500. **Pillows; Samarkand rug**—Y&B Bolour (R,T), 321 S. Robertson Blvd., Los Angeles, CA 90048; 310-659-1888. **Trunk**—Harper Assoc. Palm Beach, FL (R,T); 561-655-8490. *Living room alcove:* **Table**—The Gables Antiques (R,T), 711 Miami Circle, Atlanta, GA 30324; 404-231-0734. **Pillow fabric**, Clarence House, Rialto silk #32308—Jerry Pair & Assoc. see above. **Blinds**—Pier 1 Imports (R); for stores: 800-447-4371. *Bedroom:* **Poppy photograph,** by Gail LeBoff; **Rose photographs** by Douglas Mellor—Helander Studio, Palm Beach, FL 33401; 561-655-0504. **Pine table**—The Elephant's Foot (R,T), 3800 S. Dixie Hwy., W. Palm Beach, FL 33405; 561-832-0170. **Linen headboard; dust skirt**—Paul Maybaum, Inc. (T); 561-547-8007. **Bed linens**—Kassatly's (R), 250 Worth Ave., Palm Beach, FL 33480; 561-655-5655. **Tub chair**—Pottery Barn, see above. *Dining area:* **Wicker chairs**—Pottery Barn, see above. **Dining table skirt**—Charles B. Norton Co. (T); 561-659-5564. **Fringe**, Clarence House, Milady Bullion Fringe #ML8721—Jerry Pair & Assoc., see above. **Horst photographs**—Fahey/Klein Gallery (R), 148 N. La Brea Ave., Los Angeles, CA 90036; 213-934-2250. **Stoneware; plates; table linens**—Crate & Barrel (R); for stores: 800-323-5461. **Flatware**—Pottery Barn, see above. **Luggage**—T. Anthony Ltd. (R), 445 Park Ave., New York 10022; 212-750-9797. *Kitchen:* **Carrot painting,** by Trent Burleson—Helander Studio, see above.

104 COLOR CODING *Pages 104 and 105: Designer:* **Sara Bengur,** 179 Sullivan St., New York 10012; 212-226-8796. *Living room:* **Window, chair fabric**, Summer Place Deck, #910016-04—Rogers & Goffigon (T); 212-888-3242. **Window treatments; pillow for ottoman**—White Workroom, 525 Broadway, Ste. 702, New York 10012; 212-941-5910. **Chair fabric**, Rogers & Goffigon, see above; **Terracotta,** #98074A-014; **paper on lampshades**—Scalamandré (T); 212-980-3888. **Large painting**—Charles Yuen, 218 Smith St., Brooklyn, NY 11201; 718-875-7192. *Dining room:* **Tureen; vase**—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212-431-1297. **Chairs**—William Wayne & Co. (R,T), 40 University Pl., New York 10003; 212-533-4711. *Bedroom:* **Throw**—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Carpet**—Stark Carpets (T); 212-752-9000.

106 CONTINUITY *Pages 106 and 107: Designer:* **Stephen Shubel,** 414 Richardson Ave., Sausalito, CA 94965; 415-332-8292. *Living room:* **Mirror**—Shabby Chic (R), 3075 Sacramento St., San Francisco, CA 94115; 415-771-3881. **Collage** by Shane Kennedy; 415-331-0239. *Dining room:* **Plates; napkins; flatware; bowls**—Sue Fisher King (R), 3067 Sacramento St., San Francisco, CA 94115; 415-922-7276.

All The Colors. Half The Price.



For Free Decorator Carpet Sample Portfolios From S&S Mills

Call 1 • 800 • 651 • 2919

S&S MILLS CARPET

All the Quality. None of the Markup.

It's the perfect combination of beauty and value. S&S Mills has created a glorious palette of colors to help make your home beautiful. And every yard of our premium quality carpet offers direct-from-the-factory savings.

The secret to your carpet-buying success is ordering direct from S&S Mills. You'll find we don't compromise in quality or selection. You can choose from over 1,000 color/style variations.

Call today for our full-color brochure or free Decorator Carpet Sample Portfolios to see — and feel — how S&S Mills only uses the finest 100% premium quality heatset nylon for our residential carpet. And when you call our toll-free number, be sure to ask about our easy financing plan — six months same-as-cash.

There's no reason to pay retail when S&S Mills gives you so much more for so much less.

WEAR-DATED® CARPET

EASY FINANCING 6 MONTHS SAME AS CASH

DUPONT STAINMASTER Xtra Life*

*DuPont registered trademark for carpet

protected by Scotchgard Carpet Protector

Yes, I want to get more information about S&S Mills Carpet.

☐ Send me a free, full-color brochure.

☐ Send my FREE, no-obligation Decorator Carpet Sample Portfolios today. I've checked the two styles I'd like to have.

☐ Track Resistant Saxonies ☐ Velvets & Plush Piles ☐ Berbers ☐ Commercial Plush
☐ Commercial Level Loop How many rooms do you plan to carpet?_____

Name _____

Address _____
(UPS cannot deliver to P.O. Box. Please use street address.)

City _____ State _____ Zip _____

Phone(_____) _____

Mail to: S&S Mills Carpet,
P.O. Box 1568,
200 Howell Dr.,
Dalton, GA 30722-1568.
Or call: **1-800-651-2919.**

S&S MILLS CARPET

All the Quality. None of the Markup.

Wear-Dated is a registered trademark of Monsanto Company ®STAINMASTER is a registered trademark of DuPont. ™Scotchgard is a trademark of 3M Corporation.



'RT LOVERS will be captivated by his stunning collection of beautiful oil ainting replicas, hard-to-find Baroque-style ames, elegant decorative accessories, and ifts—perfect complements to any decor. or a full color catalog, send $5 to round the Corner Fine Art, Dept. HBE797, O Box 1126, Centreville, VA 20122. Credit rd orders call 800-999-3083.



SILVER LINING Are you looking for current, obsolete, or discontinued silver? Since 1975 Beverly Bremer has specialized in acquiring sterling-silver flatware, tea sets, goblets, and other pieces in perfect condition. Call to locate your missing pieces. For a free brochure, write to Beverly Bremer Silver Shop, 3164 Peachtree Rd., Atlanta, GA 30305, or call 404-261-4009.



EDROOM SET This beautiful bedroom roup is just one of fourteen different styles hown in Wicker Warehouse's brand new 12-page color catalog. For a catalog, send $6 refundable) to Wicker Warehouse, Inc., 95 S. River St., Hackensack, NJ 07601-6926, r call 800-274-8602; in NJ 201-342-6709.

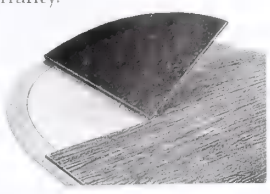


OUTDOOR FURNITURE AT ITS BEST Carolina Patio Warehouse is the source for high-quality patio furniture at guaranteed lowest prices. Over 75 major brands and more than 1,000 styles of garden and patio furniture available now. For a free catalog and price list, call 800-672-8466.

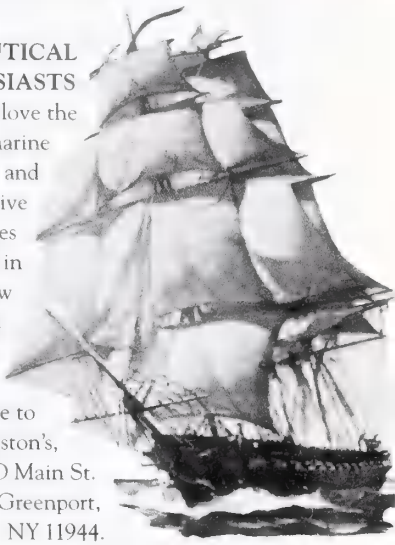


INDOOR AND OUTDOOR FURNITURE Fran's Wicker & Rattan Furniture is America's oldest and largest wicker and rattan importer. They have the widest selection, highest quality, and guaranteed lowest prices. For a free 64-page color catalog, write to Fran's Wicker and Rattan Furniture, 295 Route 10, Dept. HB77, Succasunna, NJ 07876, or call 800-531-1511, Dept. HB77.

GUARD YOUR TABLE Order with confidence from America's oldest and largest custom table-pad manufacturer. These fine-quality folding-style pads are made with washable vinyl top and soft felt base. No advance payment is required. 30-year limited warranty. For more information, call Sentry Table Pad Co. at 800-328-7237, ext. 260.



NAUTICAL ENTHUSIASTS will love the hundreds of marine paintings and decorative accessories illustrated in Preston's new color catalog. For your free copy, write to Preston's, 100-D Main St. Wharf, Greenport, NY 11944.



CLASSIC SHAKER ARMOIRE This versatile piece can be used in the bedroom or family room. The permanent shelf and removable clothes rod can hold an entire wardrobe, or three adjustable shelves can be installed to transform the closet into a complete video center. For a free catalog, write to Yield House, PO Box 2525, Dept. YH217, Conway, NH 03818; or call 800-659-0206, ask for Dept. YH217.



SHEER FRENCH PANEL tieback curtains are available in natural or white from Country Curtains. These 100% voile curtains are 53" wide per panel and come in lengths of 63" or 72" ($28.50 panel) and 84" or 90" ($30.50 panel). Made in the USA. Add $11 for shipping per order. For a free 68-page color catalog, write to Country Curtains, Dept. 3647, Stockbridge, MA 01262, or call 800-456-0321. Ask about their grape cluster holdback for curtains.



OUSE BEAUTIFUL® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. ■ Chief Executive Officer; Gilbert C. Maurer, Executive V-Pres. ■ Chief Operating fficer; Victor F. Ganzi, Senior V-Pres., Chief Financial, Legal Officer; Jodie King, Secretary; Edwin A. Lewis, V-Pres. ■ Treasurer. Hearst Magazines Div.: Cathleen Black, Pres.; K. Robert Brink, Executive V-Pres.; George J. Green, Executive Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. ■ Resident Controller; © 1997 by The Hearst Corporation; all rights reserved. The magazine is not responsible r unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. atent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, Houses and Plans, nd Good Buys. Periodicals postage paid at New York, NY, and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A. Postmaster: Send ddress changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.



Wrought Iron and Wood are just one example of all the New England crafted home furniture you'll find in our catalog. Romanticize your bedroom with our Beds, Armoires, Bureaus, Mirrors and more. Call or write for your

FREE CATALOG.

1-800-659-0206

ask for Dept. YH217

Yield House™

P.O. 2525, Dept. YH217, Conway, NH 03818



5211D West [illegible] St., Ste. 803 • Greensboro, NC 27409

Guaranteed Lowest Prices • Quality Name Brands

Call toll free with manufacturer and style number.

Catalog $5 Refundable

1-800-741-0571

No Sales Tax In Most States.

GUARANTEED TO BE THE LOWEST PRICE...ALWAYS!

BLINDS

We've merged with *Style Wallcovering* & Mary's Wallpaper to become the largest discounter, bringing you unbeatable buying power!

NEW LOWER PRICES!

FREE Blind Sample Kit!

LEVOLOR Kirsch Verosol HunterDouglas



EVERY PATTERN FROM EVERY BOOK SEEN ANYWHERE!

- No extra processing fees!
- We only sell 1ST quality name-brands
- Your satisfaction guaranteed!

FREE SHIPPING WITHIN 48 HOURS!

UP TO **82% OFF**

UP TO **80% OFF**

1-800-477-8000

NOW OPEN 7 DAYS A WEEK!

Weekdays 7:00 a.m. to 12:00 midnight Sat. & Sun. 8:00 a.m. to 9:00 p.m.

400 GALLERIA #100 • SOUTHFIELD, MI 48034

MINIS • VERTICALS • DUETTES PLEATED SHADES • WOODS

WALLPAPER

NOBODY SELLS FOR LESS!

NATIONAL BLIND & WALLPAPER FACTORY

Table Pads Direct

CUSTOM FIT FROM **$39.95** CHARGE IT

Ask about FREE leaf special & Advertised Pad

"Instant Phone Quotes"

Worlds Best Quality! Ask us Why...

FREE MEASURING SERVICE

Tell Us Model # Under Table

FACTORY DIRECT TABLE PAD CO. **1-800-737-3163**

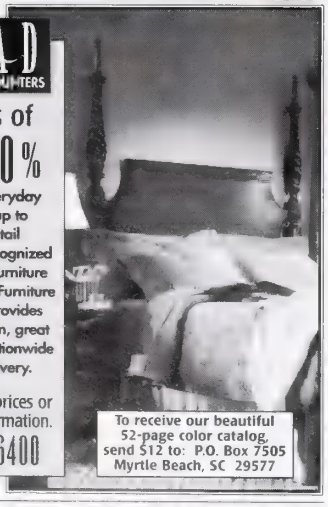
TRIAD FURNITURE DISCOUNTERS

Savings of **40%-50%**

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

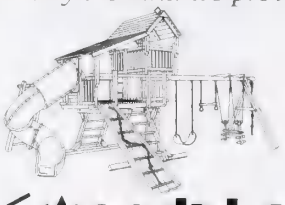
803-497-6400



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

GIVE YOUR KIDS MORE STRUCTURE.

Especially the kind we provide.



woodplay

CALL TODAY FOR YOUR FREE CATALOG.

800-966-3752

http://www.woodplay.com

FREE BROCHURE

NORTH CAROLINA'S FINEST HOME FURNISHING



SAVE UP TO 70%

300 top brand name manufacturers at tremendous savings! Worldwide Delivery. ALL DEPOSITS ARE PROTECTED BY SURETY BOND!

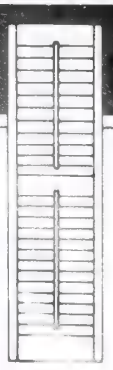
FOR FREE BROCHURE CALL

1-704-938-9171

Village Furniture House

146 West Avenue, Kannapolis, NC 2808

Shutters



Shutter Sets Or Individual Panels

- All Wood Interior & Exterior
- Colonial raised panels
- 1¼" Tradition louvers
- 2½", 3½", 4½" Wide louvers
- Hard to find sizes
- Lengths up to 120"
- Panel widths up to 37"

Send $3.00 for our catalog full of interior and exterior shutters

Shutter Shop

P.O. Box 11882, Charlotte, N.C. 28220

704-334-8031

$$$ SAVE $$$ SAVE $$$ SAVE $$$

DECORATOR FABRICS

First Quality

Low, Low, Prices!

Give us manufacturer's name, pattern, color and yardage.

ALL MAJOR COMPANIES.

FREE SHIPPING

ABC Decorative Fabrics

2410 298th Ave N • Clearwater, FL 34621

TOLL FREE **1-800-500-9022**

Mon.-Sat. 9a.m.-5:30p.m. EST

In-stock merchandise from the major mills.

$$$ SAVE $$$ SAVE $$$ SAVE $$$

FURNITURE

1-800-334-9094

- Designer Brands
- Custom Orders
- Solid Woods
- Courteous & Qualified Sales Staff
- Professional Delivery
- At A True 50% Savings



DISCOVER NEW HOME FURNISHINGS AT 1-800-334-9094!

HOMEWAY FURNITURE

121 W. Lebanon St., Mt. Airy, NC 27030

CAROLINA FURNITURE DIRECT



- Best Prices
- Knowledgable Sales Staff
- More Repeat Customers
- Insured In-Home Delivery

Call Now For Quotes or Information
1-800-838-7647

TAN AT HOME!



SUNVISION WOLFF Tanning Beds

BUY DIRECT & SAVE

- Call for **FREE** 64-page Color Catalog
- Financing as low as $20 a month
- Home Delivery

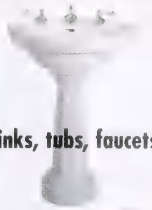
UP TO 50%!

1-800-842-1324

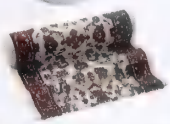
FREE CATALOG!

Bring over 2000 first quality bath, kitchen, lighting and home essentials to your fingertips. Call today !

1-800-659-0203
ask for dept. 2417



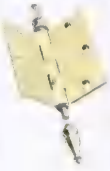
Sinks, tubs, faucets.



Floor and wall coverings.







Knobs, drawer pulls, hinges.



Chandeliers, wall lights, ceiling medallions, and more!

RENOVATOR'S

P.O. 2515, Dept. 2417
Conway, NH 03818

0 YEARS OF SERVICE AND SATISFACTION

FACTORY DIRECT TO YOU



1-800-248-3876 EST
or write: HUNT GALLERIES, INC.,
P.O. BOX 2324 HB97, HICKORY, NC 28603.

Hunt Galleries® Inc.

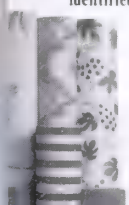
NEVER UNDERSOLD!

WALLPAPER & BLINDS
40% TO 80% OFF

WALLPAPER
All first quality. Call with book name, pattern or page number. Altered pattern numbers identified.

BLINDS
- Real Wood Blinds
- Pleated Shades
- Vertical Blinds
- Mini Blinds

Graber Bali HunterDouglas
Duette Verosol
Louverdrape
Kirsch Delmar Levelor
Joanna & more



More than a million satisfied customers!

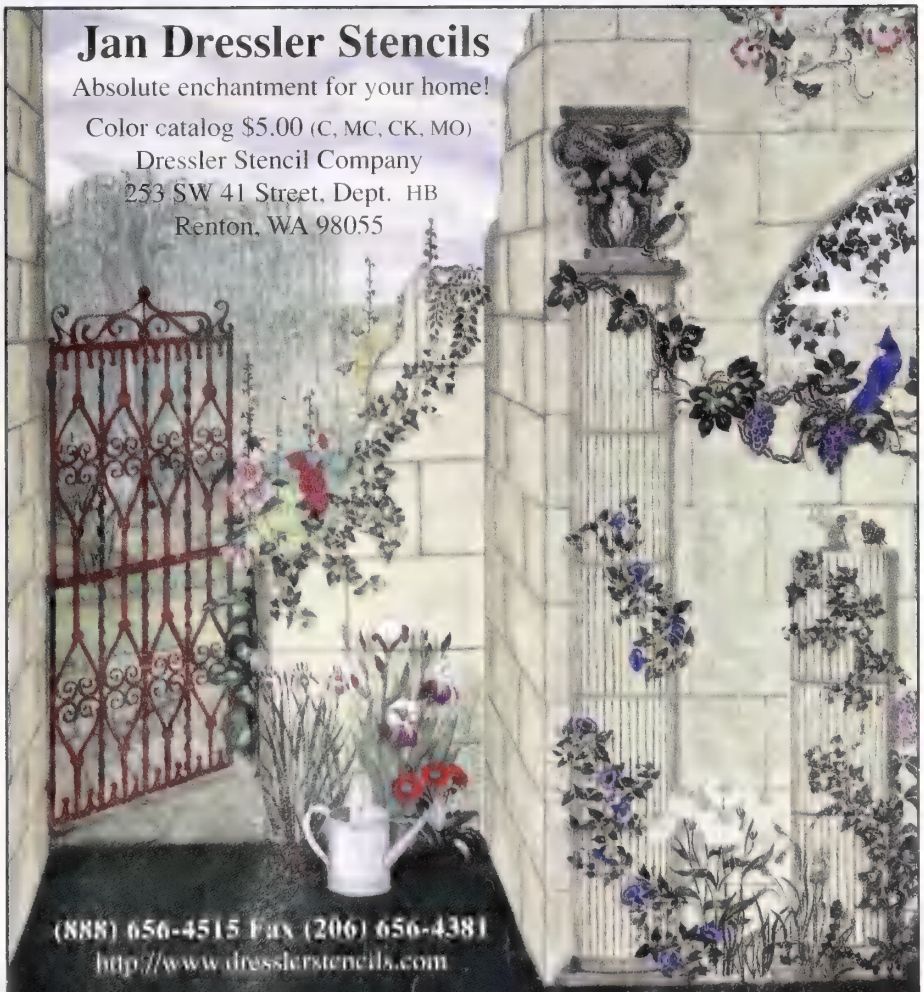
800-862-2424
MOST ORDERS SHIPPED IN 3 DAYS.

Hours: M-F 8am-9pm SS 9am-6pm EST

Jan Dressler Stencils

Absolute enchantment for your home!

Color catalog $5.00 (C, MC, CK, MO)
Dressler Stencil Company
253 SW 41 Street, Dept. HB
Renton, WA 98055



(888) 656-4515 Fax (206) 656-4381
http://www.dresslerstencils.com

The Source for Wicker & Rattan

FREE CATALOG
84 page color



Order with confidence from America's oldest and largest wicker & rattan importer. *Highest **quality**, guaranteed lowest **price**, prompt delivery, largest **selection**.*

WE SHIP NATIONWIDE

Henry Link, Braxton, and others *discounted at*

50-55% off

Fran's WICKER AND RATTAN FURNITURE

295 Route 10, Dept. HB77, Succasunna, NJ 07876

1-800-531-1511

IN NJ: 1-201-584-2230

Ask for Dept. HB77

Swatch book available with over 100 designer fabrics

Never Undersold! Period!

BLINDS WALLPAPER



Up To **82% OFF!** Retail!

Up To **80% OFF!** Retail!

1ST QUALITY BRAND NAMES! • Levolor • Graber • Hunter Douglas • Bali • Kirsch • LouverDrape • Del Mar • Quette • Americana • All Wallpaper Books & More!

*$2 postage & handling applies to wallpaper catalog only **Most orders in continental U.S.A.

© 1997 ABWF

New lower prices! We beat all competitors!



You're always welcome to visit our FACTORY SHOWROOM OUTLET in Plymouth, Michigan! 1,000's of Blinds on display and over 3,000 Wallpaper books too!

- America's Largest Mail Order Blind & Wallpaper Discounter!
- Over 4 Million Satisfied Customers Coast to Coast!
- Call now to receive a price quote, place an order or get your FREE blind sample kit or wallpaper catalog!*



American Blind and Wallpaper Factory

1-800-735-5300

24-hour FAX #1-800-391-2293

909 N. Sheldon Rd. • Plymouth, MI 48170

www.abwf.com

Open 7 Days a Week!
Weekdays 7 am - 1 am EST
Sat & Sun 8 am - 12 midnight EST

Ask about 90 Days Same as Cash!

MAYFIELD LEATHER



Choose from a collection of unique accent chairs, bar chairs and great sofas/loveseats in rich leather. Custom order, all at reasonable pricing. Call or write today for our complete leather line. $5 (credit with purchase) including first class postage.

1-800-342-7729

Mayfield Leather Seating

340 9th St. SE Hickory, NC 28602 Fax 704.324.5127

CUSTOM TABLE PADS

GUARANTEED LOWEST PRICES

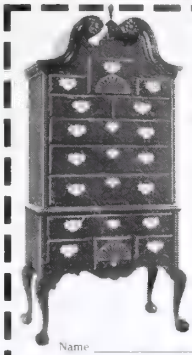


Direct from America's oldest and largest manufacturer. No deposit or messy C.O.D. 30 Year Guarantee.

1-800/328-7237 Ext. 260

Sentry TABLE PAD CO. SINCE 1911

©-88



Become an interior decorator!

Home study course. Work full-time or part-time for decorating firms or business, or start your own. Learn room layout, color, fabric styles, lighting, floor and wall coverings, window treatments, accessories. **Free literature, send or call 24 hours a day.**

800-223-4542

Name _____

Address _____

City, State _____ Zip _____

Age _____ Phone () _____

The School of Interior Decorating

PCDI, 6065 Roswell Rd. Dept. HHH496, Atlanta, GA 30.

WALLPAPER & FABRICS

FREE DELIVERY

UP TO **81% OFF**

ALL MAJOR BRANDS

WHOLESALE DISCOUNTS

- Orders Processed Same Day
- Have Name of Book, Pattern Number/Page No.
- List Price and Amount of Rolls /Yards
- No Sales Tax (except NJ)

GUARANTEED LOWEST PRICES

1-800-843-6567

AMERICAN WALLCOVERING DISTRIBUTORS

2260 Route 22 • Union, New Jersey 07083

house beautiful

MARKETPLACE

CLASSIFIED

ANTIQUE BOOKS

ANTIQUE LEATHERBOUND BOOKS available by the yard for decoration and library furnishing. Excellent genuine condition. Merrion Book Company, Wickmere House, Wickmere, Norfolk NR117JE, England. Tel: 44-1263-577235. Fax: 44-1263-577676.

CARPETING - FLOORING

ACCESS CARPET. All Brands. Hardwood, Vinyl, Rugs, & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84.

BUY WHOLESALE: Carpet, Vinyl, Vinyl Tile And Hardwood Flooring. Save 30% To 60%. Cash/Charge. **BEAVER CARPETS,** Dalton, GA. **1-800-742-7058.**

CARPET EXPRESS "America's Floor Store" offers you true wholesale prices on Carpet, Vinyl, and Hardwood Flooring. Call toll free **1-800-922-5582.** Located: 915 Market St., Dalton GA 30720.

FOR 25 YEARS THE TOP BRANDS OF CARPET, Vinyl, & Wood at the lowest prices. A. West & Co., Dalton, GA. 800-247-3707.

FURNITURE

LOWEST FURNITURE PRICING POSSIBLE. IN-HOME DELIVERY AND SET-UP. CALL FOR PRICE QUOTES. CRAVEN FURNITURE, NEW BERN, NC 1-800-488-6493.

50% FURNITURE DISCOUNTS. 500 finest brands. In-home delivery since 1933. CHERRY HILL FURNITURE, High Point, NC 1-800-666-0933 brochures. 1-800-888-0933 quotes.

BRASS BEDS - IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Layaway and payment plans. FREE color catalog. Brass Bed Shoppe, 12421HB Cedar Road, Cleveland Heights, OH 44106. (216)229-4900.

HOME & FASHION ACCESSORIES

EXOTIC TROPICAL FOLIAGE in **STERLING,** exquisite **HANDWORKED SILKS LEATHERS, GLASS AND CERAMICS.** Catalog: **So SouthBeach,** P.O. Box 173505, Hialeah, FL 33017.

LIGHTING

SAVINGS TO 50% ON LIGHTING. 800-735-3377 for pricing or order our complete lighting catalog ($2 refundable). Since 1926. Golden Valley Lighting, 27 Eastchester Drive, High Point, NC 27262. www.gvlight.com

For more information or to place an ad call: 1-800-324-4589 or write to: Kathleen Gleason, Classmark, 512 W. Burlington Ave., La Grange, Il 60



WALLPAPER AND BLINDS

Up To 80% Off Retail



•Free Delivery.
•Same Day Processing
•Altered Patterns Identified

DISCOVER VISA

Open 7 Days a Week • 10 a.m. - 6 p.m. EST

1-800-624-1224

"Allyn Best" President

BEST WALLCOVERINGS, INC.
Family owned & operated since 1948

ABSOLUTE GUARANTEED LOWEST PRICES

FREE BLIND KIT!

SINCE 1912 PINTCHIK HOMEWORKS

BALI HunterDouglas

LEVOLOR DUETTE

#1 IN CUSTOMER SERVICE & EXPRESS DELIVERY!

WE GLADLY BEAT ANYBODY'S PRICE!

•FREE UPS (48 states)
• NO SALES TAX (outside NYS)
• LIFETIME WARRANTY
• WHOLE HOUSE DISCOUNTS

800 • 847 • 4199

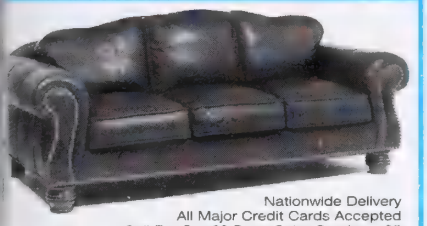
in NYS (718) 996-5580 FAX (718) 996-1966
222 Ave. U, Brklyn, NY 11223





Wholesale inquiries invited 800-735-5354

Fine Leather FURNITURE



Nationwide Delivery
All Major Credit Cards Accepted
Call For Our 68 Page Color Catalog - $5
Receive A Credit With Your Purchase
GUARANTEED SAVINGS AND SERVICE

WELLINGTON'S FURNITURE
Box 1849, Blowing Rock, NC 28605 (Mon-Sat 9-6 ET)
800-262-1849 www.fineleatherfurniture.com

Over 70,000 Patterns- Up To 100 Years Old!

World's Largest Retailer of Discontinued & Active China, Crystal, and Flatware

Huge 3,500,000 Piece Inventory!

Call today to start receiving **FREE** lists of the pieces available in all your patterns.



REPLACEMENTS, LTD.

1-800-REPLACE (1-800-737-5223) 1089 Knox Road, PO Box 26029, Greensboro, NC 27420 • Dept. HB

Country Curtains®

Before You Consider Custom, Consider Country Curtains!

Hundreds of styles, fabrics and colors to choose from . . . something for every style of home! Experience the joy of shopping at home at your leisure . . . and the convenience of buying by mail or phone. Money-back guarantee of satisfaction!

COUNTRY CURTAINS

FREE CATALOG!
PLEASE CALL TOLL FREE
1-800-876-6123, 24 HOURS A DAY

ASK FOR DEPT. 3287

❑ Please send FREE catalog.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

Country Curtains®
At The Red Lion Inn
Dept. 3287, Stockbridge, MA 01262

To advertise your product in **House Beautiful's Shopper Section,** *contact Kara Petry at(212) 649-3228 or fax(212) 258-2253.*

Learn **Interior Decorating** at home



- America's Largest Decorating School
- America's Most Complete Course
- *Only* School with Full Videotape Training
- *Only* School with Full Audiotape Training
- *Only* School with FREE Membership in nationwide Furniture Discount Club

FREE CATALOG • 800-451-SHEFF

Name _____
Address _____
City/State/Zip _____

Sheffield School of Interior Design
211 E. 43 St., Dept. HB77, New York 10017



GOOD GREENSKEEPING

By Phyllis Theroux

When I was young, I spent my summers with various aunts, uncles, and cousins in a small country club community in northern California called Pasatiempo. When the fog lifted, one could see the Pacific in the distance. But we rarely went there, playing instead upon a vast sea of grass—the eighteen-hole golf course which rolled like sheared broadloom carpet from one end of Pasatiempo to the other.

Children were forbidden. But after supper, when the last golfer had gone home, we would creep out onto the course to play "crack-the-whip" or go careening down the fairways through revolving sprinklers on wheeled sleds called Flexies. Being children, we took the beauty of those sharp-shadowed, golden evenings for granted, running like barefoot tycoons across soft putting greens that were someone else's responsibility—as were we. Now, however, I am my own "greenskeeper," and not so carefree.

Grass, or as they call it in your finer families, lawn, is something that must be regularly fed, watered, and mowed, the way people need to be fed and exercised. In both instances, hard work pays off—which is not to say that if you have inferior grass you are an inferior person. In my particular instance, maintenance of almost any kind runs counter to my nature. And I do not take the American Dream as seriously as most people, although who among us is entirely immune?

The prototype of the American Dream consists of that now almost nonexistent "unblended" family, which lives in a center-hall Colonial on a sun-dappled street in a town full of pretty houses, nonbiting dogs, and elm trees with swings suspended from their branches—which more or less describes the town I live in. Every house has an apron of grass that runs from the front door to the curb.

Some lawns are more photogenic than others, the deep-pile emerald green of one contrasting with the thinner apple green of another. Every so often there is a yard that looks a wreck. But by and large, this is a town whose people are tolerant of one another's lapses, and even though my lawn sometimes looks like a Kansas wheatfield in July, people simply whisper, "She's a writer," as if this were an insurmountable handicap. I am beginning to think that it is.

Every year I get the lawn mower out of the garage, load it into a neighbor's truck, and take it to Mr. Perkins who, in exchange for a six-pack of beer, starts it up for me. Why I cannot do this for myself I do not know. Then while the magic lasts, I rush back home, start it again, and mow everything in sight, including quite a few wooden clothespins and hundreds of grenade-size gum balls that fall by the basketful from various sycamore trees on the property.

The result is not particularly inspiring. The grass is shorter, which only reveals the fact that much of what has been hidden beneath my wheatfield was not grass but moss which, tuft by tuft, is gradually overtaking the lawn—although it seems pretentious to describe the potpourri of grasses that grow around the moss as "lawn" in the Scott's Turf Builder sense of that word.

Lawn is what Queen Elizabeth sits upon with her corgis and grandchildren for a pretty photograph. It is a village green in Vermont; a field of cricket players in white uniforms; all of the fragrant, decadently unproductive, dew-hung acres of Kentucky blue whose only purpose is to put a little distance between ourselves and the world which would otherwise be at our doorsteps.

"The lawn," wrote F. Scott Fitzgerald in *The Great Gatsby*, "ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walls and burning gardens—finally when it reached the house drifting up the side in bright vines as though from the momentum of its run." I have seen and stood on lawns like that but cannot imagine what I would do with one if it were mine. The upkeep would be too exhausting.

Those Pasatiempo days when the grass was where I practiced cartwheels and tried to outjump my own shadow are over. Now it is a surface upon which I dutifully fling lime, fertilizer, and seed, like so much hope, every fall. But this particular patch of grass has been in my care for long enough that I no longer view it in simplistic terms as something to mow so that the neighbors will not despair.

It has its own personality—lush in some spots, bare in others, sprinkled with clumps of buttercups and tiny blue flowers whose proper name I do not know. In previous summers I have mindlessly rolled right over them with my mower. This year I took the wildflower's point of view and swerved around them. The lawn is neither flat nor hilly—a bit too hazardous for badminton, but not for croquet.

Lawns have histories. Mine has been the scene of Easter egg hunts and birthday parties with blindfolded children playing pin-the-tail-on-the-tree trunk. This summer there will be a wedding breakfast and a reunion of the former owner's family. But most of the time the lawn is empty of everyone but me.

In the summer I will often nap beneath the sun behind a stand of day lilies or, on a cloudless night, lie with outstretched arms beneath the stars. I thread my fingers through the grass and hang on, aware, if I think about it, that I am not lying upon the most perfectly manicured lawn on this revolving planet. But with my eyes shut it smells as beautiful as any lawn I have ever seen. ■

ugust

3 9042 04360455 9

house beautiful

CENTERS OF STYLE TO INSPIRE YOUR OWN

Confident Decorating

8 points of view: strong and distinctive



Modern-Day Muralist

ust 1997 $3.00
LINGAME
1 4 1997
BRARY



Every great journey begins with a single step.
We even lit it for you.

It's a step up into the all-new Navigator from Lincoln, but we made it easier by lighting the way. With available load-leveling air suspension that a lowers the vehicle to help you get in and out. And command seating position for better visibility. And available Control-Trac 4WD for surefootedness

LINCOLN



lso the first SUV to feature second-generation air bags* that deploy with less for e. For more information about this full-size luxury SUV, call toll-free -888-2ANYWHERE (1-888-226-9943), visit our web site at www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.

Navigator from Lincoln. What a luxury [] should be.



Firm again. The new reality.

Resilience

Elastin Refirming for face and body

As skin starts to slacken, can anything bring back a firmer look? Today, with Resilience, the answer is yes. How? Using the latest enzyme technology and natural botanical extracts, Resilience actually supplements elastin and collagen, while slowing down loss. Within eight weeks: see a 25% increase in firmness, 38% reduction in the appearance of lines and wrinkles. Firm again. Now it's a reality. Resilience Elastin Refirming Creme, Oil-Free Lotion and Eye Creme. Also, discover new Resilience lotion for the body.



ESTĒE LAUDER



INTRODUCING "GARDEN GLORY" BY WAVERLY. A FULL LINE OF EASY TO COORD



FLOWERS

EVERYWHERE.

AND YOU'RE

THE BEE.

WAVERLY

for Fieldcrest

S AND BEDROOM ACCESSORIES. THE RESULT? NOTHING LESS THAN PURE NECTAR.

It throws light in all the right places.
That lovely hollow in your throat.

The graceful curve of your neck.
Revealing. Just enough. Not one bit more.
Your diamond, extraordinary and rare.

Why wait?

A diamond of a carat or more.
For you, for now, forever.



A quality diamond of a carat or more is so rare that fewer than one percent of women will ever own one.
For a portfolio of award-winning diamond designs call 1-800-FOREVER Dept. 18, or see your local jewel
http://www.adiamondisforever.com

A diamond is forever.
De Beers



CONTENTS

ON THE COVER: John Oetgen, a decorator/artist based in Atlanta, painted his client's living room while she was out of town. Her only directive was the color, "washy blue." Completing the dreamscape that delighted her: lustrous fabrics in pale, cool tones. See page 80. Photography by Tom McWilliam

57 FATHER OF THE BRIDE
The editor's page

58 ULTIMATE HARMONY
Tom Parr, the longtime head of Colefax & Fowler, distills a lifetime of designing at his garden-swathed house in southern France
By Marion Laffey Fox


p. 58

68 ANNUAL MAGNETISM
A powerful, personal spell draws family and friends to a summer guest cottage in Maine. By Martin Filler


p. 68

74 FOURSQUARE AESTHETIC
In his newly enlarged Shelter Island house, designer Melvin Dwork assembles objects that are sometimes rustic but always refined. By Carol Prisant

80 WORKING THE ROOM
Decorator/artist John Oetgen never forgets the rest of the space when he makes a mural
By June Kurt



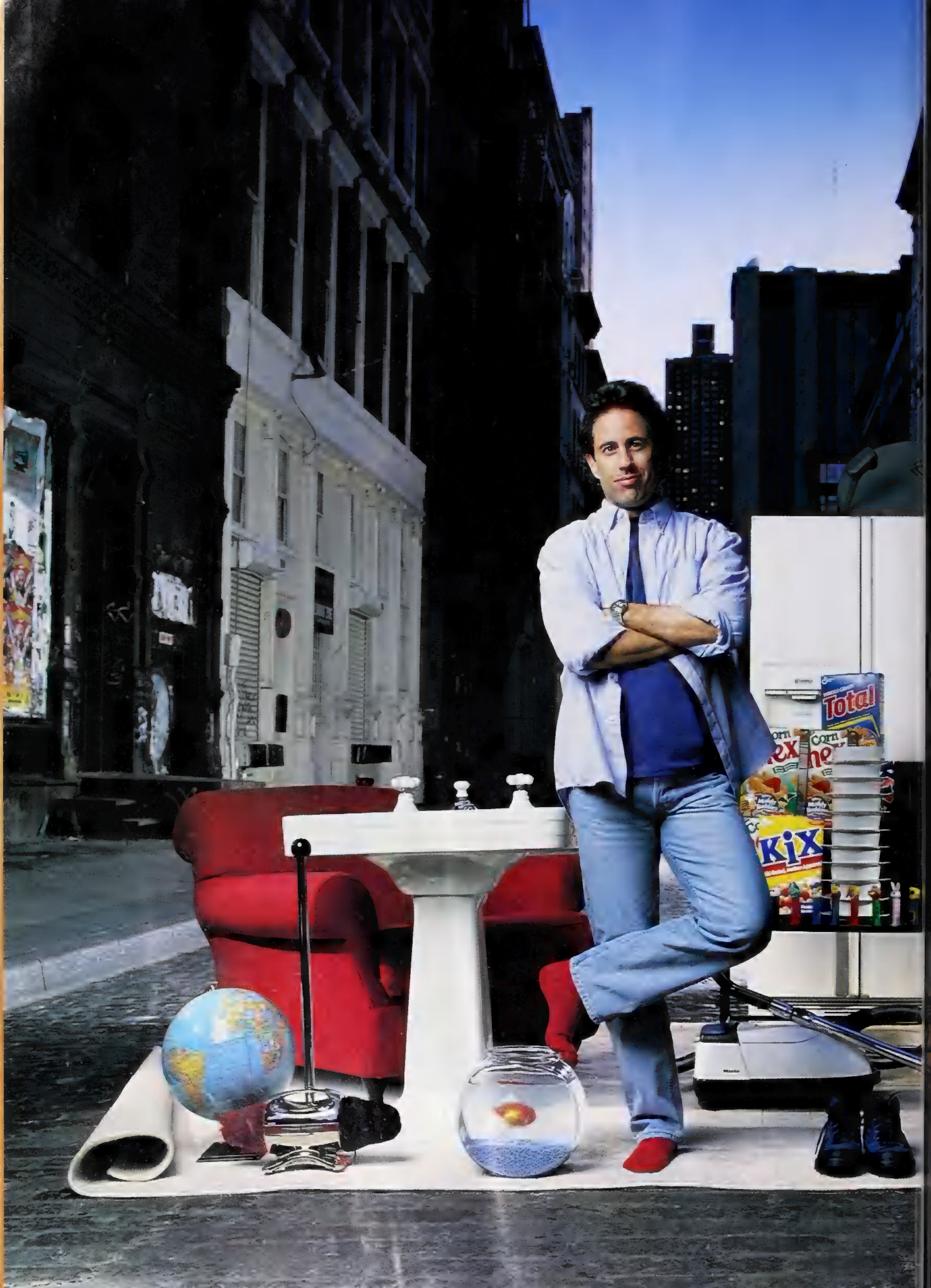
84 POTPOURRI
An ardent gardener creates a lush patio in Marin County with the help of a large collection of containers. By Mia Amato

88 IMPECCABLE TAILORING
Dressmaker details mark Sandra Nunnerley's new furniture collection for Lane. By Ellen Stern


p. 98

92 A SIFT OF CULTURES
A northern California house by Fu-Tung Cheng takes its inspiration both from neighboring barns and Japanese tradition. By Christine Pittel

98 FAMILY FARE
In her modest farmhouse and her small-town restaurant, a talented amateur decorator forges a distinctive style. By Elizabeth H. Hunter

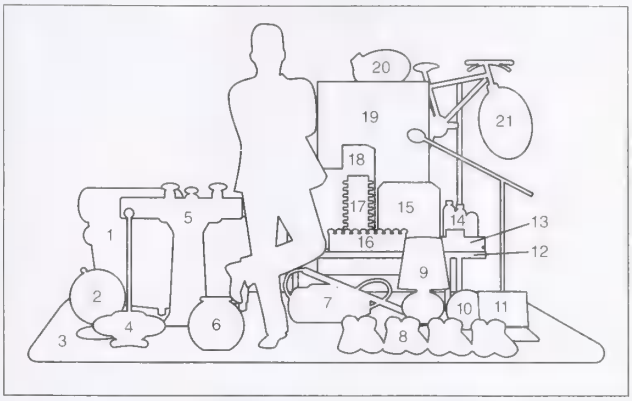

Total!
KiX



A Cardmember Goes Shopping

JERRY SEINFELD

{Comedian, Author, Cereal Lover}



1. *Chair*
2. *Globe*
3. *Rug*
4. *Shoe Polisher*
5. *Sink*
6. *Goldfish*
7. *Vacuum*
8. *Shoes*
9. *Lamp*
10. *Basketball*
11. *Computer*
12. *Coffee Table*
13. *Video Game*
14. *Cleansers*
15. *Television*
16. *Pez Collection*
17. *Cereal Bowls*
18. *Cereal*
19. *Fridge*
20. *Satellite Dish*
21. *Bike & Stand*

The American Express® Card is welcome at all kinds of places. Just ask Jerry, who uses his Card for everyday items, as well as for the things that make him, well, Jerry. In fact, it's so widely accepted, Jerry uses it wherever he goes. No kidding.

{You can find items like Jerry's at these establishments:}

The Sports Authority	Crate & Barrel Furniture
RadioShack	Rand McNally Travel Store
Petland Discount	Hammacher Schlemmer
F. W. Woolworth Co.	Sears

{And if you're in Jerry's neighborhood, New York City:}

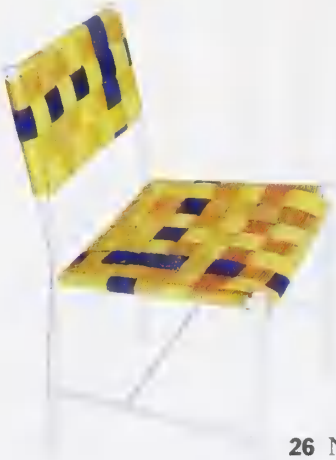
ABC Carpet & Home	Food Emporium
Bicycle Habitat	Palazzetti
Desco Vacuums	The Lighting Center, Ltd.

Nobody Beats The Wiz

http://www.americanexpress.com
AOL Keyword: American Express
TO APPLY CALL 1-800-THE CARD



do more AMERICAN EXPRESS Cards



p. 22

16 THOUGHTS OF HOME
Neverland. By Heather King

22 STYLE BEAT
Highlights from the International Contemporary Furniture Fair. Summer designs festooned with fruit

26 NEWS Minimalist chic in a Paris shop. A privileged tour opens closed doors in France. A flower directory goes global. Exhibitions and events this month



p. 34

28 STORE FRONT A New Leaf in Chicago offers an idiosyncratic selection of objects that might otherwise be overlooked. By Tom Connors

34 GOOD WORKS England's reigning plantswoman sets up a trust to encourage the next generation of green thumbs. By Hatsy Shields



p. 38

38 IN THE GARDEN
Good fences make good gardens
By Cheryl Merser

42 CITY FILE Inside Jerusalem
By Cara Greenberg

50 EARTHWISE "Green maps" plot eco-friendly points in cities around the world. By Susan Kleinman

52 IN THE MARKET For the home office, a workstation that can be built in an afternoon
By Beth Sherman

54 MAKING WAVES Manhattan restaurateur Keith McNally pieces together Balthazar, a truer-than-life version of a French brasserie. By Suzanne Charlé



p. 42



p. 54

112 FALL & HOLIDAY CATALOG SELECTION

128 ASK THE EXPERTS
Antiques prices and provenances

130 PRICES & SOURCES

132 READER INFORMATION

133 BEAUTIFUL FINDS

138 HOMING IN Everyday Epistles. By Phyllis Theroux

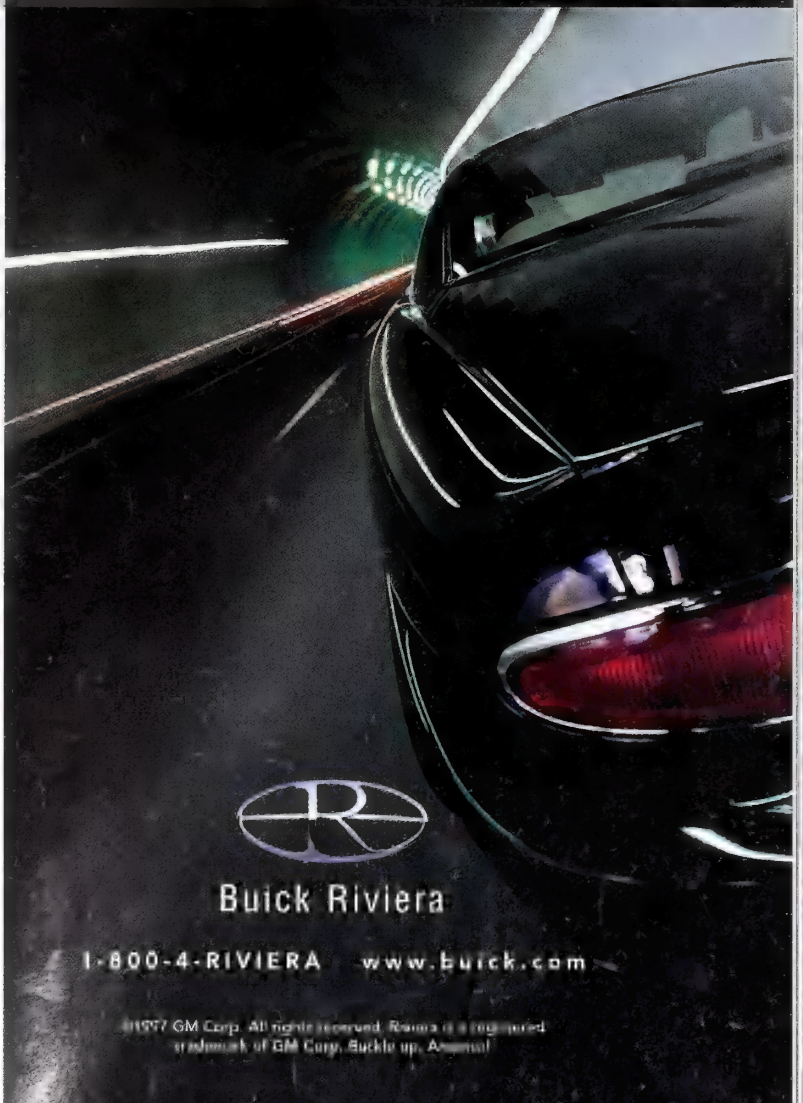


Dear Mrs. Responsible:

You never missed a school play.
You remember everyone's birthday,
including your father-in-law's.
You never went on a golf weekend.
With all due respect, Ma'am, you're
due. This is the Buick Riviera.
You can get a supercharged engine.
It's bigger than some minivans,
but it only seats four. So it's not
the perfect family car.
That's the point.

The Buick Riviera—
You're due.
Definitely due.





Buick Riviera

1-800-4-RIVIERA www.buick.com

©1997 GM Corp. All rights reserved. Riviera is a registered trademark of GM Corp. Buckle up, America!

A table that's a

feast for the eyes.

Or crown molding

fit for a king.

Minwax® Accents™

Decorative Stain.

The color of wood

will never be the same.



MINWAX.

Makes Wood Beautiful

©1997 Minwax. All rights reserved.

house beautiful

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor	CAROLYN SOLLIS
Art Director	ANDRZEJ JANERKA
Managing Editor	DEBORAH L. MARTIN
Features Editor	ELAINE GREENE
Articles Editor	JANE MARGOLIES
Senior Editors	KATHLEEN MAHONEY, ELIZABETH H. HUNTER
Editor at Large	WENDY GOODMAN

DECORATING

Decorating Director	DARA CAPONIGRO
Senior Editors	SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors	ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (West Coast)
Associate Editor	MELISSA FILIDES
Assistants	FROUWKJE GILKEY, OLGA NAIMAN

ARCHITECTURE

Senior Editor	SUSAN ZEVON
Assistant	SARA MARISA BLISS

FOOD AND ENTERTAINING

Senior Editor	JANE BACON ELLIS
Associate	MARY-ELLEN WEINRIB

ART

Associate Art Director	JENNIFER CARLING
Art Manager	MEREDITH LUBBEN
Designer	SARAH A.S. BALL
Computer Artist	BARTEK MALYSA

COPY

Research Editor	PHYLLIS BARTLETT
Copy Editor	WILLIAM IRVINE
Features Assistant	MOBLEY BOWMAN

ELECTRONIC PRODUCTION

Administrator	ANGELA C. TAORMINA
Copy Manager	LILLIAN LABATE DONDERO
Special Events Coordinator	LISA W. QUEZADA
Assistant to the Editor in Chief	JESSICA L. GOLDBERG
Administrative Coordinator	MADELINE E. ROBERTSON
Reader Service	MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS

Features	MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Gardening	KEN DRUSE
Special Projects	BEVERLY McGUIRE SCHNUR
Ask the Experts	RALPH AND TERRY KOVEL

MARKETS

Fabrics and Wall Coverings/ Furniture/Kitchens/Baths	KATHLEEN MAHONEY
Tabletop/Cosmetics	DARA CAPONIGRO
Accessories/Domestics	SARAH KALTMAN CANTOR



SHARE THE MOMENT WITH A HOWARD MILLER CURIO

The joy of collecting should be reflected in the beauty of your display. A finely crafted Howard Miller curio presents your treasured collectibles in the elegant setting they deserve.





Write for free clock and curio literature.

HOWARD MILLER®

860 East Main Avenue, Zeeland, MI 49464





Trade Showrooms: Atlanta, Chicago, Dallas, High Point, San Francisco.



HomeArts
Help, love and a great home
http://homearts.com

house beautiful

CINDY SPERLING SPENGLER
Vice-President/Publisher

KATE KELLY SMITH
Advertising Director

ANGUS MACAULAY
Eastern Sales Manager

NEW YORK
ROSEANNE F. AMOILS, LYNN GALVIN, BETH McCLAIN,
JENNIFER ROBERTS, WILLIAM K. ROGERS, JR.
1700 Broadway, New York, NY 10019
(212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager KARA PETRY
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202 (704) 348-8000; Fax: (704) 376-3926

CHICAGO
Manager JENNIFER A. SMYTH
Account Executives PATRICIA M. SMALL, AMY SNYDER
1 South Wacker Drive, Chicago, IL 60606
(312) 984-5151; Fax: (312) 984-5110

DALLAS
TERRIE REDDING, BETH WEST
Ingersoll Redding & Partners, 14840 Landmark Blvd., Suite 230, Dallas, TX 75240
(972) 980-8983; Fax: (972) 385-0347

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc., 2301 West Big Beaver Road, Troy, MI 48084
(810) 649-1587; Fax: (810) 643-8160

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405
(310) 314-7363; Fax: (310) 450-7895

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan
39-2-796-451; Fax: 39-2-760-08156

Business Manager RAE M. CAZZOLA
Advertising Production Manager GERALD LODATO
Assistant Production Manager ERIC D. BURGESS

MARKETING & PROMOTION
Promotion Director SUSAN WALTON
Promotion Manager KIMBERLY F. PFEIFLE
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Associate MARIELLA NARDI

Assistants LEIGH BARCHOU, KAYLEE COIRA (Charlotte), NANCY MEIERKORT (Chicago), STEPHANIE BOUDREAUX (Dallas), KRISTIN PALIZZI (Detroit), URSULA EDWARDS (West Coast)

PUBLISHED BY THE HEARST CORPORATION
President & Chief Executive Officer
FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer
GILBERT C. MAURER
Executive Vice-President
VICTOR F. GANZI

President, Hearst Magazines Division
CATHLEEN BLACK
Executive Vice-President K. ROBERT BRINK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Group Publishing Director
ANNE SUTHERLAND FUCHS
Publishing Consultant RICHARD E. DEEMS
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions: $17.97 for 1 year, $33.97 for 2 years. Canada and all other countries, add $16 for each year. Canada BN NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, PO Box 7174, Red Oak, IA 51591; or call 515-282-1508.

Printed in USA


Tonight, make an alien blush.
skylights and roof windows
VELUX®
For your free brochure call 1-800-283-2831.



NEVERLAND

By Heather King

I arrived from L.A. on a Tuesday and drove up the coast from Boston in a rental car. Cousin Jimmy was working, as usual, and had left word that the key to the house was under the white potted geranium in the side driveway. As the waves rolled in and out, the ocean sprayed mist almost as far as the front porch. Ten miles offshore a chain of islands shimmered, hollyhocks stood out like jewels against the clear blue sky, and the air was as fresh as seaweed. It's a lovely spot.

The front door was swollen from humidity and disuse, and when I let myself in the odor almost bowled me over, not because it was unpleasant or even particularly strong, but because it was so familiar: a delicate combination of furniture polish and heating oil with a faint underlying glaze of male sweat. A Seth Thomas clock ticked into the quiescent air as it had for the last fifty years. The kitchen still smelled of apples and oatmeal; the chandelier still threw the same wavering prism onto the dining room's white wall; and on the middle shelf of the living room breakfront, a lugubrious violin player carved in wood still leafed through the music on his stand. It was like a museum without a curator where the exhibits never changed.

My old room had a bed with pineapple finials, dressers topped with sheets of beveled glass, and a bedside table holding objects I remembered from when I was ten: white candle stubs, a pocket-size Bible with pages edged in gilt, and a pair o rimless bifocals in a case of cracked leather. Across the hall i the big bathroom, Jimmy had hung a fresh set of pink towe and put a new cake of Ivory in the soap dish.

I have always loved snooping through the medicine cal inet, with its ointments and tonics and antiseptics, and ever thing I remembered was there: the cod-liver oil, the canister o Dr. Lyons tooth powder, the hardened lump of chalk in th bottom of the milk of magnesia bottle. A blue glass jar o Vicks VapoRub, its label translucent with grease, looked like dated from Eisenhower's presidency. Nana used to dispens pea-size clots, possibly from this very jar, to hold under m tongue when I had the sniffles. I closed my eyes, held it to m nose and inhaled voluptuously, the way you would a bouque of roses. I couldn't get enough of those camphory fumes ar the era they recalled, the era when I still thought adults cou fix whatever went wrong.

At 57, with a receding hairline, impish eyebrows, and a fiend ish grin, Jimmy is a dead ringer for Jack Nicholson. He's not movie star, though. He's a dishwasher—a job he enjoys and grateful for—and he has slaved away at the same restaurar for the past fourteen years. They call at odd hours and tell hi to haul himself down there so he can shovel snow out of

Available in stores or catalogs. 1-800-852-4498 www.jcpenney.com



The only thing better than spending the night in a bed like this, is spending the next day in it.

JCPenney
HOME COLLECTION

Bedding. Bath. Window Coverings.

Uncle Frank turned out to be the town drunk, and when he died of cirrhosis his estate consisted of a pickup truck worth six hundred dollars

the parking lot or make a run to the liquor store or see to an overflowing toilet. In his spare time he cleans houses and clips hedges for rich people.

Jimmy has always kept to himself, one of those shadow figures who hover on the edge of large families. His mother died young, and his father, my Uncle Frank, then married a woman named Esther, a chain-smoker with muddy pouches under her eyes who we kids insisted behind her back was part raccoon. Together they had a daughter, Dottie. Esther fixed Dottie's hair in Shirley Temple curls, dressed her in ruffles of baby-doll pink, and bought her trunkfuls of expensive toys—a life-size Charlie McCarthy puppet, a play stove that baked cakes by the heat of a miniature lightbulb, talking dolls with blue glass eyes and stiff glossy lashes.

Jimmy, on the other hand, had a hearing problem that for a long time his parents didn't notice. As a result he spoke in a curious high-pitched voice that must have made school a living hell, was considered "slow," and barely finished eighth grade, at which point Frank and Esther lost all interest and palmed him off on my grandparents, who we called Nana and Pa.

I lived a few miles inland with my parents and seven siblings. At home the furniture was utilitarian, the dishes were made of indestructible plastic, and nobody grew flowers. Even as a child I longed to escape. Even as a child, I wanted more peace, more space, more abundance. Nana's house, which I visited frequently on weekends, was a haven of tranquillity. Filmy white curtains billowed in the breeze, we ate from porcelain plates painted with fruit, and the lawn, studded with rock gardens, ran down to the sea.

Although it can't be true, in my memory it is always summer at Nana's, a season that ratcheted my innate dreaminess up another notch. Pa doled out powdery lozenges of hard candy, listened to the ball game, and napped in his upholstered rocker. Nana made bread, playfully slapping the moist ball of elastic dough against my cheek. And Jimmy, thirteen years my senior, was so quietly occupied with his own activities—repairing the roof, mowing the lawn, cleaning out the garage—that I hardly noticed him. I read by the hour in luxurious solitude, lounging on a blue velvet sofa.

Pa died of a heart attack when I was in high school, and a few years later Nana was diagnosed with cancer. Jimmy nursed her through her final months and inherited the house.

Meanwhile, alcoholism was cutting a deadly swath through my family. To this day, nobody talks about the subject much; perhaps we haven't found the vocabulary capable of encompassing so much devastation. Uncle Frank, for one, turned out to be the town drunk. He spent his last years sitting by the side of the road selling corn out of a bushel basket while the neighborhood kids drove by and chucked tomatoes, and when he died of cirrhosis his estate consisted of a pickup truck worth six hundred dollars.

I hadn't seen Jimmy in years, but when I moved we from Boston eight years ago, we began exchanging occasion notes. "I had start seeds inside & they are coming along ju find," one of his began. "Look good a change," he observed the newly painted den.

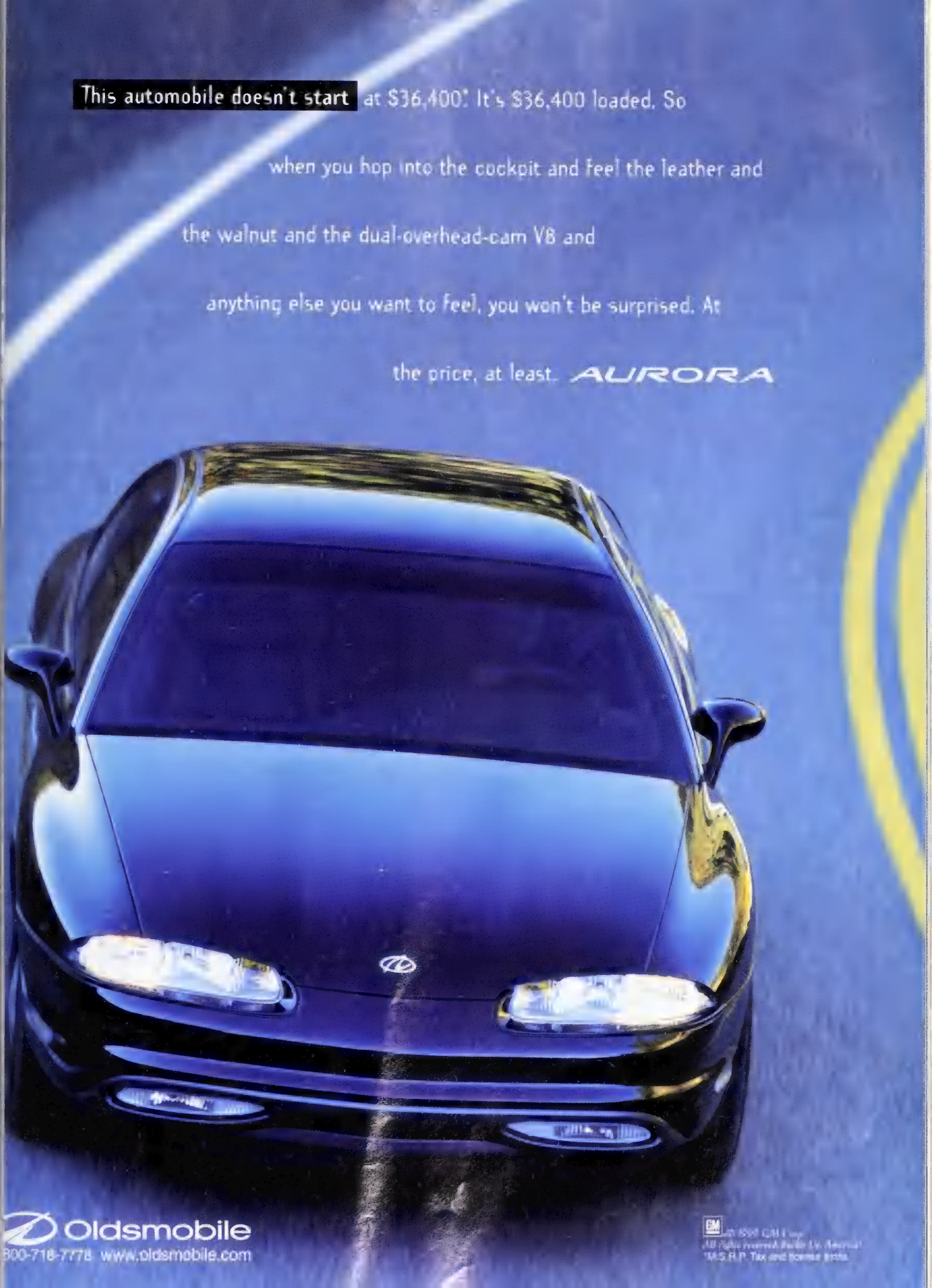
Jimmy's letters made me feel sorry for having been so di tant. They also made me hungry to see the house again. I hadn seen it since Nana died twenty years ago, although I had m reasons. Last June I decided to spend a long-overdue vacati back home and, encouraged by our tentative rapport, wro Jimmy asking if he'd mind putting me up for a couple of week

He replied immediately, blue ballpoint pressed dow hard, all capitals, on a Currier & Ives notecard featuring team of horses frolicking in the snow. "Yes sure you can st here," it said. "I have my little rabbit eating out on the law Looking forward, Love Jimmy."

Jimmy left for work at six or seven in the morning and didn return until eight P.M., a schedule that left me plenty of tim to poke around the half-remembered nooks and crannies needn't have bothered poking on my own. Jimmy was conti ually absorbed and endlessly amazed by the same cut-gla bowls and Wedgwood vases and ruby tumblers he had live with his entire adult life, and during the course of my visit h pulled out, displayed, and exhaustively described every ite in the house. Our evenings together had themes: food an kitchen utensil night, china and cutlery night, clothing nigh houseplant night, and music night, which included a hym recital on the Hammond organ Pa had taught him to pla

Every object evoked a thrill of recognition. As gently if they were eggs, Jimmy pressed the familiar Champagn flutes and liqueur ponies etched with shamrocks into my wa ing hands. We tenderly unswaddled the sterling silver tea s from its nest of blue chamois, and marveled at the spoon, bowl no bigger than a split pea, used to scoop salt from a tin crystal dish. He watched with an indulgent smile as I he antique mustache cups to my lips, buried my nose in ivory la tablecloths that trailed the scent of cedar, and dipped my han into empty finger bowls, flicking off imaginary drops of water just as I used to do.

Jimmy's own, newer acquisitions made for some startlin contrasts. A plastic Goofy figurine sat beside a jade Buddha. paint-by-the-numbers seascape graced the mantelpiece. M Piggy, jarringly pink, sprawled on a wing chair upholstered gold brocade and edged in silk fringe. Needlepoint was Jimm hobby, and the fruits of his labor—turtles, butterflies, the he of a Doberman pinscher—were mounted on every wall. O night I sat on a chair draped with doilies and looked down his balding head while he showed me his upcoming projec wading on his knees through blank white canvases and brig skeins of yarn like a little boy on Christmas morning.


This automobile doesn't start at $36,400.* It's $36,400 loaded. So
when you hop into the cockpit and feel the leather and
the walnut and the dual-overhead-cam V8 and
anything else you want to feel, you won't be surprised. At
the price, at least. AURORA
Oldsmobile
800-718-7778 www.oldsmobile.com
*M.S.R.P. Tax and license extra.

By the time a week had passed, lulled by birdsong and salt air, I decided we should ditch the smog and traffic and move to this neck of the woods

On his day off, Jimmy took me around the yard and while I slapped at the mosquitoes on my legs he displayed his old-fashioned blooms: clutches of bachelor's buttons, Johnny-jump-ups that looked like tiny purple pansies, leafy hostas. His dahlias and geraniums were grown from slips originally cut from Nana's. In the fall he uprooted each plant, nested it in newspaper, and stored it under an overturned bushel basket in the soothing warmth of the cellar. There were volunteer cosmos, tiger lilies that would need dividing in the fall, even a red hibiscus he had coaxed into flower by the wooden fence down front.

Afterward we took a drive in his Olds Cutlass. He identified houses not by the people who owned them, but by the businesses they ran. "There's Shop 'N Save, that gray saltbox," he said, or "The one with the blue shutters is Pelletier's Ford." From a fountain of information gathered in the local newspaper and at his odd jobs, he knew where people worked, how much money they made, the amount of their property tax bills.

Jimmy never complained of being tired or lonely or overworked and never mentioned his rotten childhood, which I attributed to the healing properties of rural life. His quiet joy was contagious, and by the time a week had passed, lulled by birdsong and salt air and bright sun, I decided my husband and I should ditch the smog, traffic, and my high-pressure law practice and move to this neck of the woods where life was simple and natural.

Ignoring such practical problems as winter, making money, and my lack of domestic talent, I envisioned croquet games, lobster bakes, and combing the beach for shells and bits of colored glass. Jimmy would show me how to garden, I'd bring him the home-baked pies I'd soon learn to make, and when he died it would only be logical to leave the house to me—who else had ever taken the trouble to visit for this length of time? Mentally, I knocked out walls, redid the bathroom, added a bank of floor-to-ceiling windows across the front, and bought new patio furniture. My husband was back in L.A. studying for his nursing boards and I couldn't wait to break the news.

I thought Jimmy and I had finally run out of things to look at, but rummaging through some old albums the day before I left I came across a studio photograph of Uncle Frank taken before he lost his hair, teeth, and mind: a nice-looking guy in a suit with a boutonniere in his lapel and a cocky smile. It was impossible to match the man in the picture with the one who, with two inches of ash hanging off his Pall Mall, had lurched around my parents' kitchen reeking of what I later came to recognize as Ballantine's Ale.

That night, deep in our own silent thoughts, Jimmy and I sat at the kitchen table and pored over every detail of that picture. After a few minutes Jimmy said the last time he saw Frank, his father was tied to the bed on a detox ward, shaking and incontinent, and he didn't even know Jimmy's name.

"I know what he was," Jimmy said matter-of-factly, and his tone of clear-eyed acceptance, his ability to face the trut without flinching, illuminated my imagined country life as pipe dream.

I knew what Uncle Frank was, too. *The same thing I wa* I almost said, but the words stuck in my throat. To me, Uncl Frank was a kindred spirit whose craving for the oblivion alcohol I had inherited down to the last chromosome.

Twenty years of blackouts had helped me escape realit so thoroughly that even now, a decade after my last drink even with a good marriage and career, I still preferred fantasie to daily life. Alcoholism was why I hadn't seen this house f so long, alcoholism was the reason I have never lived in an house of my own.

Daydreaming was one thing, but the truth was that th prospect of owning a home—even this one—still terrified m still seemed the province of "grown-ups" whose capacity f decision-making and mastery of practical skills were beyon my grasp. Fertilizing gardens and painting dens and choosin fabric for curtains were second nature to Jimmy, but to m they were opportunities for failure. It wasn't a house I neede It was a quality I mistakenly thought radiated from Rosevill vases and tiger lilies and an ocean view—the secure sense self that comes from living completely in this world.

I wanted to say all that to Jimmy but something—pe haps fear of damaging our newly forged bond—silenced m Instead I gently closed the album, returned it to the den and, i my old bedroom, began to pack. If we had not found the wor to explore our shared history, the nightly fussing over salt ce lars and sugar bowls had been a kind of shorthand for all Jimm had not said of his life, for all I could not say of mine, and f everything our grandparents' sustaining love had meant t both of us. I was grateful that as long as he lived, Jimmy woul preserve this house, this treasured part of my childhood. Bu my task is to continue moving forward, not back.

It's winter now, which in Los Angeles means clear, balmy day and the smog blown out to sea. Last week I got a postcard fro Saint Petersburg, Florida, where Jimmy stays with his boss mother for a couple of weeks each year in March. She owns condo and he does her errands, takes snapshots of palm tre and Busch Gardens and the mansions of millionaires. "A smooth fly on time," he says of the trip down and, of his activ ities, "It rain today just going around." He'll bring home Cinderella plaque from Walt Disney World, and in anothe couple of months his bleeding heart will bloom—the one b the back door that has come up every year since Nana died.

Heather King practices employment discrimination law part-time. A larger segment of her day is spent writing, and her personal essays have appeared in such publications as Utne Reader *and* Commonweal.



Set ■ AM and six FM stations.



Easily connect your CD player, cassette player, TV, or VCR.

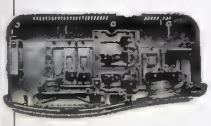
Hear why the Bose® Wave® radio was named a "Best New Product of 1994" by *Business Week*.

Tabletop radios are popular for their convenience and small size. But their sound quality leaves much to be desired. No one really expects high-fidelity sound from a radio. Until now.

Bose presents the Wave radio. It's the one radio acclaimed by leading audio critics. Because it's the one radio that delivers big, rich, lifelike stereo sound *plus* a small, convenient size.

The best-sounding radio you can buy.

We think the Wave radio is the best-sounding radio you can buy. And audio critics agree.



The speakers in conventional radios cannot produce lifelike bass, which is essential for great sound.



Only the Wave radio with acoustic waveguide speaker technology produces high-quality sound with full, rich bass.

Radio World called the sound "simply amazing...a genuine breakthrough in improved sound quality." *Business Week* named the Wave radio a "Best New Product of 1994." *Popular Science* called it "a sonic marvel" and gave it a prestigious "Best of What's New" award. The key is our patented acoustic waveguide speaker technology. Just as a flute strengthens a breath of air to fill an entire concert hall, the waveguide produces room-filling sound from a small enclosure. This technology and performance is available in no other radio.

You'll touch a button and hear your favorite music come alive in rich stereo sound. You'll hear every note the way it's *meant* to be heard. The Wave radio measures just 4.5″H × 14″W × 8″D and fits almost anywhere. So you can listen in your bedroom, living room, kitchen, or any room.

Remote-controlled convenience.

Operate the radio from across the room with the credit card-sized remote control. Set six AM and six FM stations, and switch between them at the touch of a button. You can even bring great Bose sound to recorded music, TV programs, or movies by connecting the Wave radio to your CD or cassette player, TV, or VCR.



Call now and make six interest-free payments.

The Wave radio is available for $349 directly from Bose, the most respected name in sound. Call 1-800-845-BOSE, ext. R5334, or return the coupon for free information or to learn more about our in-home trial and satisfaction guarantee. When you call, ask about our six-month installment payment plan.

Wired magazine said it has a "clean, sweet sound that will have your friends wondering where you've hidden your fancy speakers." But you have to hear the Wave radio for yourself to believe it. Call today.

Hear The Radio That Woke Up An Entire Industry.



Call 1-800-845-BOSE, ext. R5334.

When you call, ask about our six-month installment payment plan. (Available on telephone orders only.) Also ask about FedEx® delivery.

Please specify your color choice when ordering the Wave® radio:

☐ Pearl White ☐ Graphite Gray

Mr./Mrs./Ms. _____
Name (Please Print)

Address _____

City State Zip

()
Daytime Telephone

()
Evening Telephone

Mail to: Bose® Corporation, Dept. CDD-R5334, The Mountain, Framingham, MA 01701-9168, or fax to 1-800-862-BOSE (1-800-862-2673).

BOSE
Better sound through research.

©1997 Bose Corporation. Covered by patent rights issued and/or pending. Installment payment plan option is not to be used in combination with any other offers. Price and/or payment plan are subject to change without notice. *Wired*, June 1994.

This year's International Contemporary Furniture Fair hosted a world of talent. From England came Jam's versatile foam cutouts, from the U.S. Resolute's inventive lighting

EDITOR: ELIZABETH MAYHEW



1



2

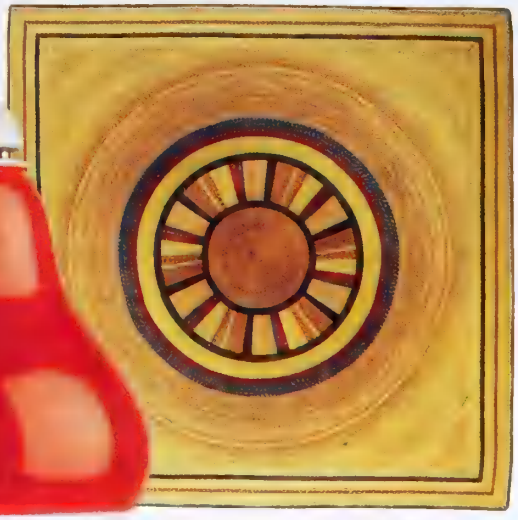


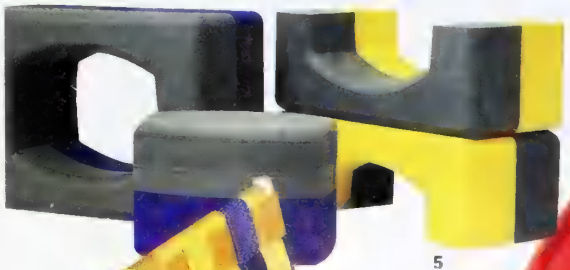
3



4

6





5



7



8

9

1. *Sebastian Bergne makes a hanger sculptural $15 each. At Repertoire: 617-426-0060.*
2. *Satin chest ha lacquer facade and leather drawe pulls, $1,310. From Ligne Roset 212-685-1099.*
3. *Stacking shelve by Christopher Deam are $480 each. From CCD: 415-543-4305.*
4. *Ted Boerner's oak benches are tilted for comfort, $5,608 for 4; table, $7,238. Ca 415-487-0110.*
5. *Use Jam's foa cutouts as stools or tables, $440 for 3-piece set. At Barneys: 212-826-8900.*
6. *Straw rug was inspired by a kaleidoscope, $2,700 for a 6-foot square. From Aleman/ Moore Home: 212-741-2014.*
7. *Resolute's red pendant lamp $250. Call 206-343-9323.*
8. *DeVera weave nylon boat lines on an anodized-aluminum chair. Through designer: From Randolph & Hein: 415-864-3371.*
9. *Salon Moderne chaise recalls Art Deco designs, $3,200. Call 212-219-9852.*



New
Ceramide
Firm Lift
Intensive Lotion for
Face and Throat

The uplifting breakthrough for firmer, younger looking skin.

Finally, the all-in-one firming treatment that helps your skin fight the effects of time. Exclusively formulated with our unique, advanced Ceramide Retinyl Complex that works naturally with your skin.

Immediately: skin looks and feels firmer, "uplifted."

With continued use: firmness and resiliency are measurably improved, the appearance of dark spots is reduced, lines and wrinkles are visibly diminished.

Elizabeth Arden

Dayton's Marshall Field's Hudson's

Take your pick from this summer's bumper crop of fruit on everything from curtains to teapots to posters


1

2



3

4


5


6


7


8




9

1. Cotton curtain come in three sizes, $28 to $50 per panel. From Garnet Hill: 800-622-6216.

2. Century's water hyacinth chaise sports a strawberry fabric, $4,720. For a dealer, call: 800-852-5552.

3. Isabelle de Borchgrave's latest poster, $15. From Gallery on the Green: 800-9-ARTIST.

4. Hand-painted earthenware from Provence, $26 to $100. Through Chandler Hagelman, Ltd.: 770-509-8528.

5. Blueberries wreath a stoneware dish, $42. At L.L. Bean 800-221-4221.

6. Majilly's hand-painted Italian plates, set of 4, $140. 860-974-3714.

7. Large-scale fruit on cotton fabric, $28 per yard. At Marimekko: 212-838-3842.

8. Tablecloth à la 1940s, $48. At Country Pine & Design: 310-451-0317

9. Stripes and berries for porch cushions. Through decorators, at Brunschwig & Fils 212-838-7878.


Spiegel
Fall1997
STYLE
FOR
LIFE
1-800-SPIEGEL



PARED-DOWN IN PARIS

Colette, a new design an fashion emporium in Pa (left), lifts minimalism to levels not even imagined by Calvin Klein and Joh Pawson. A temple of plate glass, perforated aluminum, and steel cables, the bo tique aims to redefine retailing in the nineties. In the world according to Colett displayed merchandise is kept to a minimum (think again if you expect to s multiples of the same item), and the only designers who get the nod are tho with something loud and controversial to say. Like England's Tom Dixon, who best-selling plastic lamp in the form of a blunted star also works as a chair an with the addition of a glass top, a table. Or Germany's Ulrike Weiss, who ceramic columnar vases are crawling with frogs and caterpillars. Other designe deemed worthy of inclusion are Michael Young and Sawaya & Moroni. Colett 213 rue Saint Honoré; 011-331-55-35-33-90. *Christopher Petkanas*

DO-GOOD TRAVEL

This fall, Francophiles can take advantage of once-in-a-lifetime, behind-closed-doors trips to France—and know that their money is going to a worthy cause. One of many organizations packaging vacations to raise funds, the American Friends of Blérancourt, the Museum of French-American Friendship outside Paris, sponsors a four-day itinerary beginning Oct. 10 that includes a tour of the Elysée Palace conducted by First Lady Bernadette Chirac and a visit to former digs of Coco Chanel on Rue du Faubourg St.-Honoré ($5,000; call 212-391-0818). A nine-day trip starting Oct. 15 and organized by Friends of Vieilles Maisons Françaises, devoted to restoring French and American monuments, includes dinner with President Chirac in the Orangerie at Versailles and a tour of the Champagne region ($4,400; call 212-759-6846). Airfare excluded. *Christopher Petkanas*

FLORAL PHONE BOOK



Whether you want to send a casual bunch of delphiniums to a friend in New York (right, by Very Special Flowers; $75 in a glass vase) or a bouquet of rare French tulips to a family in Hong Kong, Fine Flowers by Phone helps you find a fitting florist. Barbera Brooks has updated her popular directory ($20) to include profiles of 233 florists from 27 countries, covering the firms' styles, types of containers used, minimum order required, and delivery areas. To order the book or flowers, call 888-346-3356. *Mobley Bowman*

IN THE AIR

Lucite is the clear winner in the revival of seventies style. In New York, designer Katie Ridder recruited the clear acrylic for her new geometric tab lamps and architect Alison Spear used it for her sinuous side chairs.

EXHIBITIONS







San Francisco, August 8–December 2 Shiro Kuramata's furniture is sensual and minimal at the same time. A retrospective of the work of the Japanese designer, including his curvy melamine-faced chest (far left) and transparent steel mesh chair (left), is at the San Francisco Museum of Modern Art. Call 415-357-4000. **Washington, D.C., Opens August 2** A long-term exhibit entitled "The Evolution of Chinese Celadon" at the Smithsonian's Freer Gallery traces the history of the gray-green glaze, which served as a protective coating for 14th-century plates (above right) and ornamental decoration on a 12th-century vase (right) made for the Imperial court. Call 202-357-2700. **New York, July 1 September 19** In her photographs, Lisette Model captur the glamour, pathos, and energy of New York City in the 194 *Running Legs Fifth Avenue* (left) is one of ninety images by l at the PaineWebber Art Gallery. Call 212-713-2885. **N York, June 20–September 7** Basque artist Cristina Iglesias mi industrial materials and organic forms in large-scale sculptur shown at the Solomon R. Guggenheim Museum. Call 212-4 3500. **Boston, August 13–January 11** Vivid col infuse contemporary glass sculptures by 28 Americ artists at the Museum of Fine Arts. Sonja Blomdal *Peach/Ruby/Cobalt No. 3* (left) incorporates rainb hues. Call 617-267-9300. *Beth Sherman*

Do you need directions?

Or do you know where you're going?

Have the roads become unfamiliar?

Or do you know your way around?

Today, technology

is taking us places

we've never been.

You can stop

and ask someone

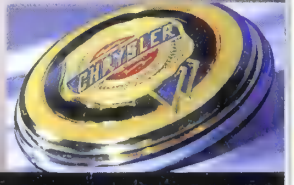
or

just look for the next landmark.



What's new in your world?

The 1997 Chrysler Cirrus LXi



AB-FORWARD DESIGN, DRIVER-ADAPTIVE TRANSMISSION, SPECIALLY MODIFIED DOUBLE-WISHBONE SUSPENSION, BODY-STIFFENING RAIL-THROUGH CONSTRUCTION, FATIGUE-REDUCING DRIVER'S SEAT, CAR AND DRIVER'S "10 BEST" THREE YEARS RUNNING. INQUIRIES, 1-800-4-A-CHRYSLER. WEB SITE, www.chryslercars.com



PARED-DOWN IN PARIS

Colette, a new design an fashion emporium in Par (left), lifts minimalism to levels not even imagined by Calvin Klein and Joh Pawson. A temple of plate glass, perforated aluminum, and steel cables, the bou tique aims to redefine retailing in the nineties. In the world according to Colett displayed merchandise is kept to a minimum (think again if you expect to se multiples of the same item), and the only designers who get the nod are thos with something loud and controversial to say. Like England's Tom Dixon, whos best-selling plastic lamp in the form of a blunted star also works as a chair an with the addition of a glass top, a table. Or Germany's Ulrike Weiss, whos ceramic columnar vases are crawling with frogs and caterpillars. Other designe deemed worthy of inclusion are Michael Young and Sawaya & Moroni. Colett 213 rue Saint Honoré; 011-331-55-35-33-90. *Christopher Petkanas*

DO-GOOD TRAVEL

This fall, Francophiles can take advantage of once-in-a-lifetime, behind-closed-doors trips to France—and know that their money is going to a worthy cause. One of many organizations packaging vacations to raise funds, the American Friends of Blérancourt, the Museum of French-American Friendship outside Paris, sponsors a four-day itinerary beginning Oct. 10 that includes a tour of the Elysée Palace conducted by First Lady Bernadette Chirac and a visit to former digs of Coco Chanel on Rue du Faubourg St.-Honoré ($5,000; call 212-391-0818). A nine-day trip starting Oct. 15 and organized by Friends of Vieilles Maisons Françaises, devoted to restoring French and American monuments, includes dinner with President Chirac in the Orangerie at Versailles and a tour of the Champagne region ($4,400; call 212-759-6846). Airfare excluded. *Christopher Petkanas*

FLORAL PHONE BOOK



Whether you want to send a casual bunch of delphiniums to a friend in New York (right, by Very Special Flowers; $75 in a glass vase) or a bouquet of rare French tulips to a family in Hong Kong, Fine Flowers by Phone helps you find a fitting florist. Barbera Brooks has updated her popular directory ($20) to include profiles of 233 florists from 27 countries, covering the firms' styles, types of containers used, minimum order required, and delivery areas. To order the book or flowers, call 888-346-3356. *Mobley Bowman*

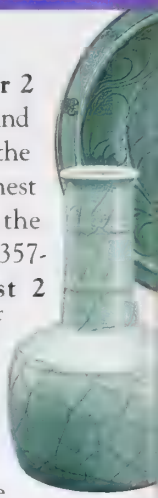
IN THE AIR

Lucite is the clear winner in the revival of seventies style. In New York, designer Katie Ridder recruited the clear acrylic for her new geometric table lamps and architect Alison Spear used it for her sinuous side chairs.

EXHIBITIONS



San Francisco, August 8–December 2 Shiro Kuramata's furniture is sensual and minimal at the same time. A retrospective of the work of the Japanese designer, including his curvy melamine-faced chest (far left) and transparent steel mesh chair (left), is at the San Francisco Museum of Modern Art. Call 415-357-4000. **Washington, D.C., Opens August 2** A long-term exhibit entitled "The Evolution of Chinese Celadon" at the Smithsonian's Freer Gallery traces the history of the gray-green glaze, which served as a protective coating for 14th-century plates (above right) and ornamental decoration on a 12th-century vase (right) made for the Imperial court. Call 202-357-2700. **New York, July 10–September 19** In her photographs, Lisette Model capture the glamour, pathos, and energy of New York City in the 194 *Running Legs Fifth Avenue* (left) is one of ninety images by h at the PaineWebber Art Gallery. Call 212-713-2885. **Ne York, June 20–September 7** Basque artist Cristina Iglesias mix industrial materials and organic forms in large-scale sculpture shown at the Solomon R. Guggenheim Museum. Call 212-42 3500. **Boston, August 13–January 11** Vivid colo infuse contemporary glass sculptures by 28 America artists at the Museum of Fine Arts. Sonja Blomdah *Peach/Ruby/Cobalt No. 3* (left) incorporates rainbo hues. Call 617-267-9300. *Beth Sherman*





Do you need directions?

Or do you know where you're going?

Have the roads become unfamiliar?

Or do you know your way around?

Today, technology

is taking us places

we've never been.

You can stop

and ask someone

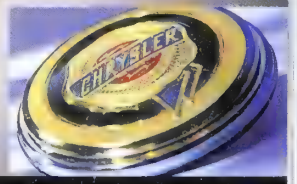
or

just look for the next landmark.



What's new in your world?

The 1997 Chrysler Cirrus LXi

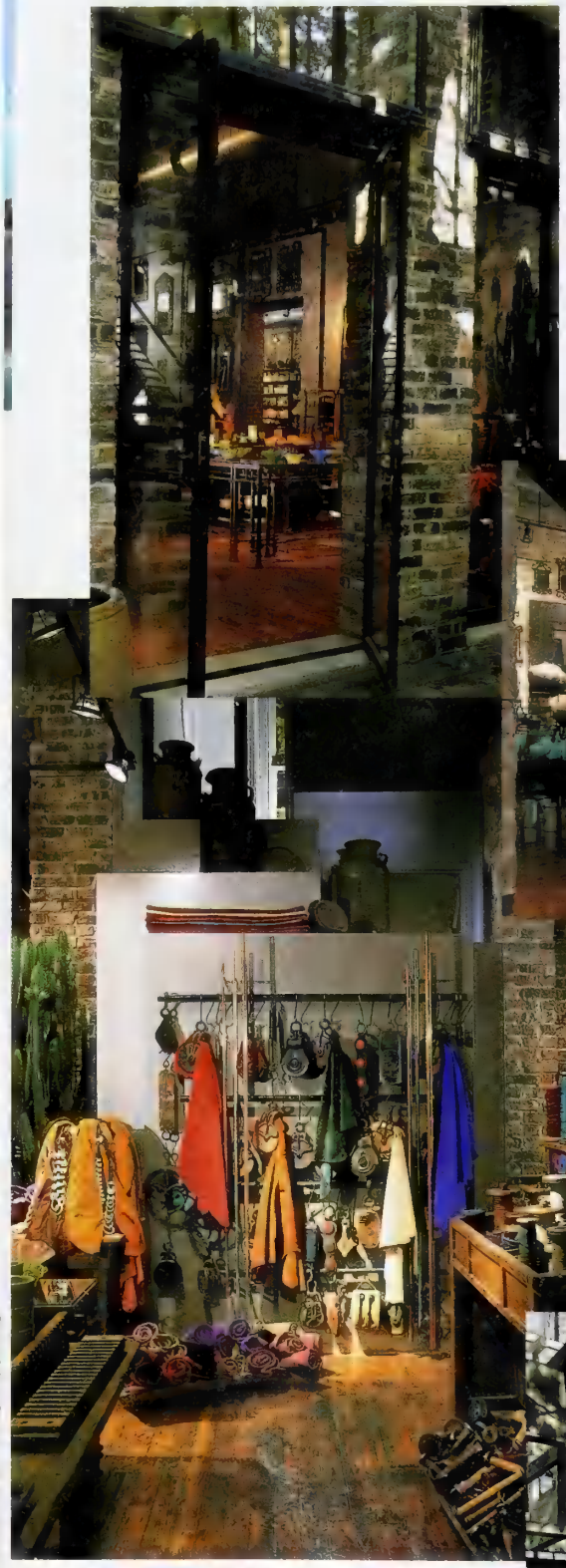


AB-FORWARD DESIGN, DRIVER-ADAPTIVE TRANSMISSION, SPECIALLY MODIFIED DOUBLE WISHBONE SUSPENSION, BODY-STIFFENING RAIL-THROUGH CONSTRUCTION,
FATIGUE-REDUCING DRIVER'S SEAT, CAR AND DRIVER'S "10 BEST" THREE YEARS RUNNING. INQUIRIES, 1-800-4-A-CHRYSLER. WEB SITE, www.chryslercars.com

CURIOSITY SHOP

Is it a garden store? A housewares boutique? It depends on what you are looking for in this shop, where the stock has the appeal of objects that might otherwise be overlooked

By Tom Connors





Bowls and earthenware pots hail from various eras and nations (top, left and right). Above: Swaths of suede hang from pulleys; dress trim is wound around antique spools. A garden courtyard links the main store to a carriage house filled with American collectibles (right).

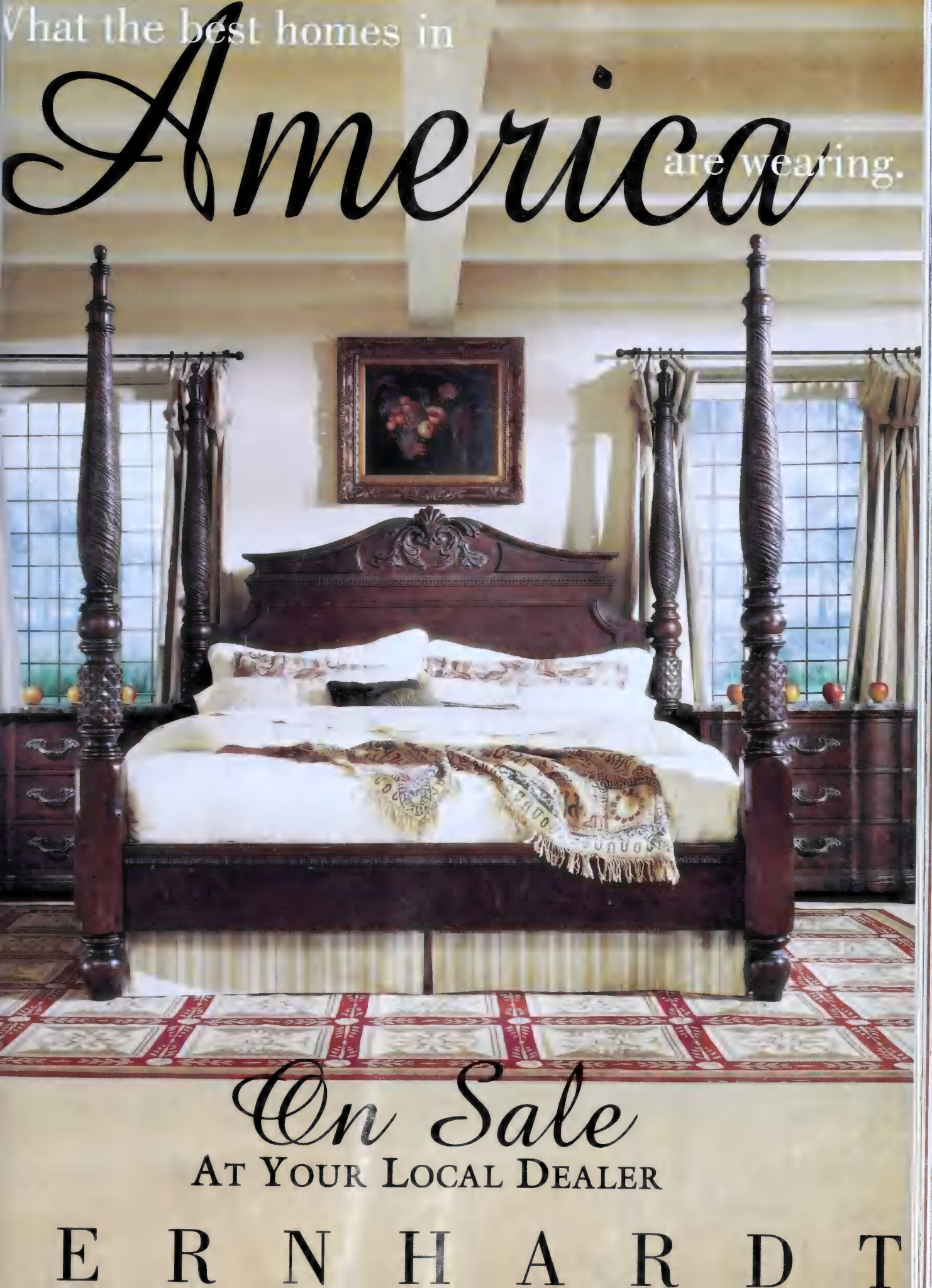
Marion Parry doesn't care for easy definitions, an her new store in Chicago's Old Town proves it: No quite a housewares store, not exactly a florist's, A Ne Leaf Studio and Garden has an idiosyncratic inver tory. The cavernous shop is crammed with rustic fu niture from Mexico, colorful Malaysian potter Guatemalan textiles, wooden dolls from the Philip pines, and everyday ceramic housewares produced i the thirties, forties, and fifties by such U.S. manufac turers as McCoy and Abingdon. All of this is set ami plants and flowers arrayed as densely as the greener in a Rousseau painting.

Parry first opened a store back in the seventie "I started with green plants," she recalls. "Then peopl would ask, 'Do you have any color?' So we got into cut flowers. And cu flowers became ribbons, and ribbons became pots, and the business ju evolved."

The stock comes from artisans, "the edges of trade shows," and fle markets. An inveterate "junker," Parry notes: "Missouri and Kansas ar wonderful. They haven't been picked over. Besides, I'm not looking fo anything too fashionable. I try to convey the appeal of things that migh otherwise be overlooked. The store functions almost like a gallery—I'm not trying to lead the market, I'm just satisfying my own curiosity."

Recently, that curiosity led her to acquire a range of items reflecting silver palette: mint julep cups, hammered-aluminum cocktail sets from th 1940s and '50s, and Mexican lantern crafted from tin cans. "It's taking theme and exploring it in depth We've done that a lot with color

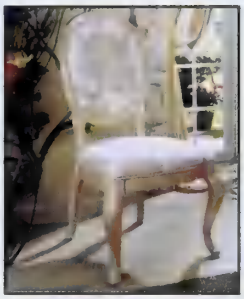
For Parry, whose personal tast runs more toward the Bauhaus tha the whimsically decorative item she sells, looking at things with a open mind has taught her the kin of lesson she hopes her customer learn. "On a certain level I think this looks ridiculous," she explain picking up a mass-produced vas cast in the shape of a bonnete woman. "On the other hand, I ca see it filled with flowers for a swee sixteen gift. Why not?" ■


What the best homes in
America
are wearing.
On Sale
AT YOUR LOCAL DEALER
ERNHARDT

NAPA VALLEY COLLECTION. .



...like the twisted
grape vine posts and solid oak,
Bernhardt blends time and caref
craft to bring you Napa Valley. Sl
turning vines, metal leaf silhouett
dry natural textures, travertine
and antique brass create a
signature collection.









BERNHARD

MBASSY ROW COLLECTION. . .

...masterfully designed,
mpeccably crafted, beautifully
ished and proudly presented by
rnhardt...shown here a tradition
elegant dining and bedroom...in
ich cherry veneers...beautiful,
durable and scaled in the
grand manner.











Furniture Makers Since 1889







Bernhardt occasional tables bring stylish complement to upholstery of distinction. ***Napa Valley*** and ***Embassy Row*** occasional tables epitomize the art of fine craftsmanship with functional appeal.



HOT!

AUGUST SALE DAYS

Going on now at your local Bernhardt dealer.

During August, your local Bernhardt de will be offering tremendous savings on t of our most popular groups: Embassy Row a Napa Valley.

For more information about our Hot Aug Sale Days visit your local Bernhardt Dealer or web site at http://www.bernhardtfurniture.c While at our site, visit our ***Dealer Locator P*** for a listing of dealers in your area or 1-800-927-4483.

Bernhardt...Furniture Makers Since 1889.

See local dealer for sale pricing. Prices may vary according to dealer restrictions.

my life is ready for a change

i need more room



The decision to remodel my home wasn't easy. But the planned chaos will soon pass and I will enjoy the light. The moon. The stars. And the beauty of my new windows. On this I am adamant. On this I won't compromise. On this I am sure.

i need more me



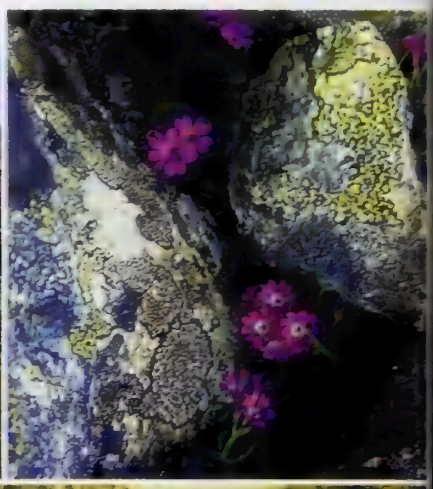
Weather Shield
Windows & Doors

There's more to see in a Weather Shield window™

(800) 477-6808 ext 1358
www.weathershield.com









TENDING A NEW CROP

After a celebrated career in gardening and photography, England's reigning plantswoman has set up a trust to give grants to young horticulturists from the U.K. It's her way of encouraging the next generation of green thumbs

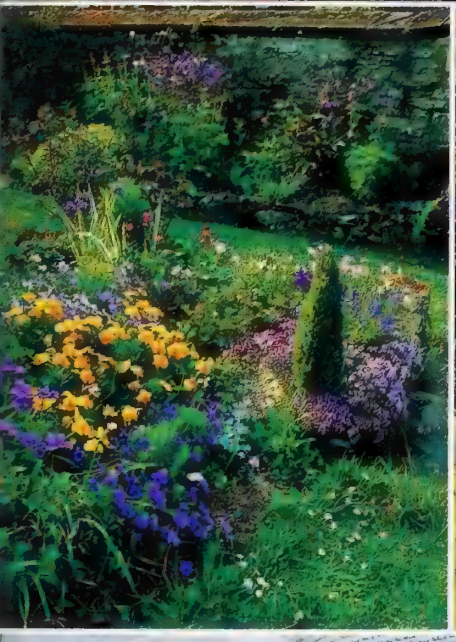
By Hatsy Shields

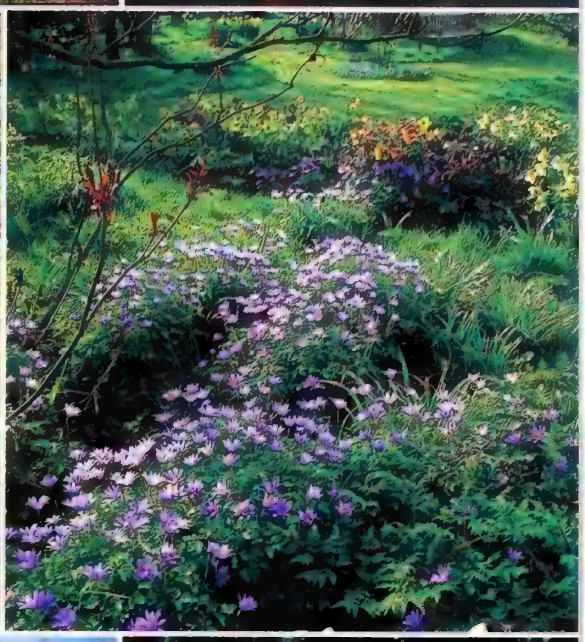
Sifting soil in the potting shed at Waterperry Horticultural School, Valerie Finnis was absorbed in transplanting seedlings when she overheard a voice outside exclaim, "Ah, *Gillenia trifoliata*." The mistress of the alpine beds poked her head around the door for a look at the only person in her 28 years at Waterperry to identify the rare spirea-like perennial with starry white flowers. Finnis, a renowned English garden photographer and plantswoman in her mid-forties, introduced herse to Sir David Montagu Douglas Scott, a handsome retire diplomat about to turn eighty. Mutual admiration took roo

They were married three years later, in the summer 1970. "At a quarter before six on a July evening," notes Fi nis briskly. "No guests, home help our only witness. Fort five minutes later I was back in the garden weeding.

Honored alpine-plant specialist Valerie Finnis photographed many of England's great gardens, including her own. Top row, from left: The Dower House at Boughton in Northamptonshire; sherbet-colored Icelandic poppies border a stand of apple trees in Finnis's garden; a rocky nook for dwarf primroses. Artistic clutter prevails inside the Dower House. Bottom row, from left: Kitchen with Victorian masterpieces crowding pewter platters; in Finnis's studio, floral postcards from friends mounted on the wall above the light box.









Finnis (top row, left) in her potting shed with Sophie. Top row, center and right: Portraits like these of flowers and people were Finnis's specialty—her husband, Sir David Scott, trimming trumpet gentian; Papaver nudicaule *'Constance Finnis,' named for her mother. Middle row, from left: A spring border, one of more than fifty perennial beds; a winter walker on the Boughton House estate; blue windflowers and hellebores in Finnis's garden. Bottom row, from left: Sir David's falconry journals from 1911;* Galanthus; *rose 'Fruhling's Morgen'.*

Connected to a grapevine of gardeners, Valerie Finnis uses it to promote the young—recommending a photographer or botanist for the right position

David prepared pheasant for dinner. He did all the cooking."

The bride brought a number of old stone troughs crammed with a precious collection of alpine plants to her new home, the Dower House, just one small section of sprawling Boughton House, a Versailles look-alike in the middle of England. Medieval wings of this château, set on 350 acres of Northamptonshire parkland, have been home to the Montagu family, relatives of Sir David, for almost 500 years. The Dower House, on loan to the Scotts since 1903, remains almost untouched inside, a Victorian time capsule with paintings, copper pots, soapstone sinks, a child's musical chair, all in place for ninety-some years.

Old though the house may be, it's completely plugged in to the modern world. The telephone rings constantly, the fax machine spews forms and reports, a photographic light box is covered with slides, and postcards are delivered daily from far corners of the globe. The Dower House is the nerve center for the Merlin Trust, a fund set up by Finnis in 1990 offering grants to young horticulturists from the U.K. More than 200 Merlins have taken flight, their expeditions varying from seed collecting in Nepal, to evaluating children's education programs at the New York Botanical Garden, to studying orchids in Malaysia.

The trust is Finnis's way of honoring Sir David, who died in 1986, and his son, Merlin, a naturalist who was killed in action in World War II. It's also her way of thanking those who launched her on her own distinguished garden path. "I'm doing the same for others as has been done for me," she says about encouraging the next generation of green thumbs.

In her charmingly cluttered kitchen, over tea with cucumber and potted salmon sandwiches, Lady Scott (not her title of choice: "You must call me Valerie!") talks about an aunt who financed her first trip to photograph flowers in the Dolomites almost fifty years ago. For this journey, an English alpine nurseryman supplied her with a letter of introduction to the curator of the Munich Botanic Garden, and he, Wilhelm Schacht, a brilliant botanist and fine photographer, insisted she accept a Rolleiflex camera and his expert instruction.

Thus began Finnis's picture library of more than 50,000 transparencies, 600 housed today in the Royal Horticultural Society's Lindley Library in London. Garden photographer Melanie Eclare, a Merlin recipient herself, curates the Valerie Finnis Archive of plant slides at a studio in Dorset. Finnis used the transparencies for years to illustrate lectures delivered in meeting halls throughout England, in packed auditoriums in Tokyo, and on cruise ships to the Greek islands. And some of these photographs are still in print today, available in stationery shops and bookstores—exuberant floral greeting cards, calendars, and botanical book illustrations whose proceeds are donated to the Merlin Trust.

Many of the great English horticulturists Finnis met while photographing them became her friends. Connected t a glorious grapevine of gardeners today, her tendrils win among the horticulturally important on many continents: ga den magazine editors, specialty nurserymen, or a fellow st like Rosemary Verey at Barnsley House in Gloucestershire. I is a network Finnis uses to promote the young, recommendin a gardener, photographer, botanist for the right position.

For sixteen years Sir David and Lady Scott, each re spected in his and her own particular gardening realms, mad a formidable team. Sir David's original two-acre garden woodies (he was a self-proclaimed shrub addict) expande under their joint care to include two hundred yards of raise beds for thousands of alpine plants. Shortly after Finnis' arrival an alpine house and two greenhouses were built, an the courtyard, where Sir David kept falcons as a boy, soo became littered with cold frames. Although the 55 island bed clearly show her influence, they were always carefully referre to as "David's garden." When the Scotts opened it to the pub lic for the National Gardens Scheme, Sir David was th delighted cashier taking in £3,000 for charity from thei home-propagated plants. An average of 1,200 visitors coul descend on the Dower House in a single open day.

Only one hired man and an occasional friend helpe the Scotts keep order, but they developed ways to work effi ciently. They avoided annoying searches for lost rakes an trowels by painting every wooden tool-handle white, so a mis laid utensil stood out against a tree or among hedge clipping And they named each of the 55 beds to speed up communi cation: "I'll be working in the 'Barrett border' this afternoon Where will you be?"

This dedicated union produced more than thirty plan introductions, prized cultivars with the name 'Boughton 'Scott,' or 'Finnis.' Favorites include *Hebe* 'Boughton Dome *Berberis darwinii* 'Boughton Red,' and *Papaver nudicaule* 'Con stance Finnis.' At age 98, Sir David came upon a deep purple centered, prominently veined, large-flowered *Malva sylvestri* he called 'Brave Heart,' the last plant he named. As I wan dered with Finnis through the Dower House gardens late las summer, we paused to look at the spent blooms of these mal lows. "A noble discovery," Finnis declared wistfully. "Here take some seeds home."

The Royal Horticultural Society has bestowed mor than a hundred awards of merit to specimens from the Dowe House gardens. Finnis herself won the society's coveted Vic toria Medal of Honor in 1975. But perhaps she is just a pleased when fellow gardeners borrow her name for thei most treasured finds—seven plants in all. "I am a rose," sh announced proudly, "a saxifrage, and an artemisia." Valeri Finnis is indeed a living treasure in the gardening world.

Hatsy Shields writes regularly for House Beautiful.

© 1997 Wamsutta Home Products, New York, NY 10019





The mood swing.
Perhaps the best reason of all for sheets that mix and match.





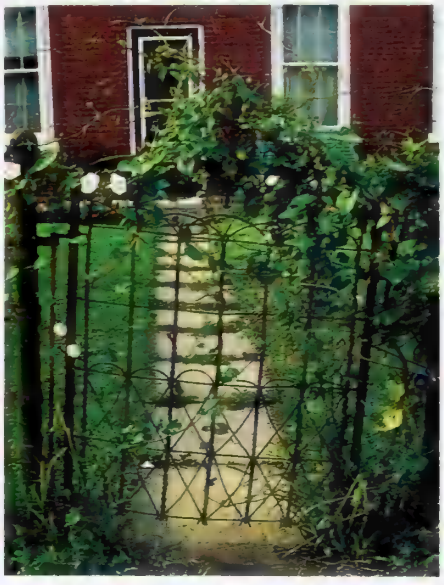
COLOR BY DESIGN. FOR MORE INFORMATION CALL 1 888 WAMSUTTA.

















FITTING FENCES

Once you know about America's rich heritage of garden enclosures, choosing a design to suit your house is easy. Here's a brief history, from functional to ornamental

By Cheryl Merser

Fences, plain and fancy. Clockwise from top left: Whitewashed pickets, Colonial Williamsburg. Cast-iron swirls, Galena, Illinois. A mix of ornamental and functional mid-19-century, Springfield, Illinois. Wattle fence of woven saplings such as the early settlers made. A delicate wire gate in Galena. Reproductions of crude early palings, Plimouth Plantation; Federal-period balustrade, Strawbery Banke, Portsmouth, New Hampshire.

Our house isn't old by Long Island standards, but in thirty years it has settled comfortably into the earth around it, and from the moment I first saw it, I began to think of ways to make it *look* old. Because venerable houses always seem to impart gravitas with their fences, this seemed an obvious starting point.

We had inherited from previous owners a high, no-frills stockade along the back property line which, for reasons of economy and because we have a deer problem, would stay in place. But I wanted something else along the other sides. For the front fence I chose five-foot-high pickets from a catalog. Made of cedar, they will weather to match our shingled house. And, although I wasn't happy about it, I made the budget-driven decision to use wire mesh on the sides. I figured I could disguise it somehow with plants and vines, or replace it later. In short, I wasn't aware of the intricate and sometimes murky history of fences.

BIG ALLERGIES. BIG TASTE. EFFECTIVE RELIEF.



/hen it's your child's allergy, there's no such thing as a small allergy. ı for your child's allergy there's **EFFECTIVE** relief— YRTEC® (cetirizine HCl) syrup. ZYRTEC has a **BIG** banana-grape ste kids like. You only have to give it once a day. And it has no :ohol or dyes. Safety has been demonstrated in children and lults from 6 to 94 years of age. ZYRTEC is **EFFECTIVE** escription relief for your child's allergies.

ecause your child's allergies are a **BIG** deal, ask your doctor for **FFECTIVE** allergy relief—ZYRTEC. Call **1-888-BIG-RELIEF** r important information about allergies and ZYRTEC.

As with all prescription medications, side effects may occur. Always talk to your doctor about any medication your child may take. When children (6 to 11 years) took ZYRTEC syrup, most side effects were mild or moderate. The most common side effects included headache (11.0% at 5 mg, 14.0% at 10 mg, and 12.3% on placebo), pharyngitis (6.2% at 5 mg, 2.8% at 10 mg, and 2.9% on placebo), abdominal pain (4.4% at 5 mg, 5.6% at 10 mg, and 1.9% on placebo), and somnolence (1.9% at 5 mg, 4.2% at 10 mg, and 1.3% on placebo). Discontinuation due to side effects was not significantly different from placebo (0.4% for ZYRTEC syrup vs 1.0% for placebo).

ONCE-A-DAY ZYRTEC®
cetirizine HCl

EFFECTIVE RELIEF FOR YOUR CHILD'S ALLERGIES

TOLL FREE
Call 1-888-BIG-RELIEF.

© 1997, Pfizer Inc

Please see important information for ZYRTEC tablets and syrup on the following page.

ONCE-A-DAY ZYRTEC® cetirizine HCl

For Seasonal and Year-round Allergies and Chronic Idiopathic Urticaria.
Due caution should be exercised when driving a car or operating potentially dangerous machinery.

BRIEF SUMMARY
ZYRTEC® (CETIRIZINE HYDROCHLORIDE) TABLETS AND SYRUP FOR ORAL USE
(FOR FULL PRESCRIBING INFORMATION, CONSULT PACKAGE INSERT)
CONTRAINDICATIONS ZYRTEC is contraindicated in those patients with a known hypersensitivity to it or any of its ingredients or hydroxyzine. **PRECAUTIONS** Activities Requiring Mental Alertness In clinical trials, the occurrence of somnolence has been reported in some patients taking ZYRTEC; due caution should therefore be exercised when driving a car or operating potentially dangerous machinery. Concurrent use of ZYRTEC with alcohol or other CNS depressants should be avoided because additional reductions in alertness and additional impairment of CNS performance may occur. **Drug-drug Interactions:** No clinically significant drug interactions have been found with theophylline at a low dose, azithromycin, pseudoephedrine, ketoconazole, or erythromycin. There was a small decrease in the clearance of cetirizine caused by a 400 mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** No evidence of carcinogenicity was observed in a 2-year carcinogenicity study in rats at dietary doses up to 20 mg/kg/day (approximately 10 times the maximum recommended human daily oral dose on a mg/m^2 basis). An increased incidence of benign liver tumors was found in a 2-year carcinogenicity study in male mice at a dietary dose of 16 mg/kg/day (approximately 4 times the maximum recommended human daily oral dose on a mg/m^2 basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and *in vivo* micronucleus test in rats. No impairment of fertility was found in a fertility and general reproductive performance study in mice at an oral dose of 64 mg/kg/day (approximately 26 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). **Pregnancy Category B:** Cetirizine was not teratogenic in mice, rats and rabbits at oral doses up to 96, 225, and 135 mg/kg/day (or approximately 40, 180, and 215 times the maximum recommended adult human daily oral dose on a mg/m^2 basis), respectively. There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** Retarded pup weight gain was found in mice during lactation when dams were given cetirizine at 96 mg/kg/day (approximately 40 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). Studies in beagle dogs indicate that approximately 3% of the dose is excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients 6-11 years of age in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12 week trial. *The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations.* The recommended doses for the pediatric population are based on a cross-study comparison of the pharmacokinetics and pharmacodynamics of cetirizine in adults and pediatric subjects and on the safety profile of cetirizine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects 6-11 years of age who received a single dose of 10 mg of cetirizine syrup was estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC in doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 mg or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. Table 1 Adverse Experiences Reported in Patients aged 12 years and older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence): ZYRTEC (N=2034) vs Placebo (N=1612) respectively: Somnolence (13.7% vs 6.3%), Fatigue (5.9% vs 2.6%); Dry Mouth (5.0% vs 2.3%); Pharyngitis (2.0% vs 1.9%), Dizziness (2.0% vs 1.2%). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients (6 to 11 years) with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. The majority of reported adverse reactions reported in pediatric patients (6 to 11 years) with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to ZYRTEC 10 mg was uncommon (0.4% on ZYRTEC vs 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients (6 to 11 years) in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. Table 2 Adverse Experiences Reported in Pediatric Patients (6 to 11 years) in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg dose) Which Occurred at a Frequency of ≥ 2% in Either the 5 mg or the 10 mg ZYRTEC Group, and More Frequently Than in the Placebo Group: ZYRTEC 5 mg (N=161), 10 mg (N=215) vs Placebo (N=309): Headache (11.0%, 5 mg, 14.0%, 10 mg, 12.3%, placebo); Pharyngitis (6.2%, 5 mg, 2.8%, 10 mg, 2.9%, placebo); Abdominal pain (4.4%, 5 mg, 5.6%, 10 mg, 1.9%, placebo); Coughing (4.4%, 5 mg, 2.8%, 10 mg, 3.9%, placebo), Somnolence (1.9%, 5 mg, 4.2%, 10 mg, 1.3%, placebo); Diarrhea (3.1%, 5 mg, 1.9%, 10 mg, 1.3%, placebo); Epistaxis (3.7%, 5 mg, 1.9%, 10 mg, 2.9%, placebo); Bronchospasm (3.1%, 5 mg, 1.9%, 10 mg, 1.9%, placebo); Nausea (1.9%, 5 mg, 2.8%, 10 mg, 1.9%, placebo); Vomiting (2.5%, 5 mg, 2.3%, 10 mg, 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric (6 to 11 years) patients who received ZYRTEC in U.S. trials, including an open adult study of six months duration, a causal relationship with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, urinary retention, flushing, increased salivation, dry mouth. **Cardiovascular:** palpitation, tachycardia, hypertension, cardiac failure. **Central and Peripheral Nervous Systems:** paresthesia, confusion, hyperkinesia, hypertonia, migraine, tremor, vertigo, leg cramps, ataxia, dysphonia, abnormal coordination, hyperesthesia, hypoesthesia, myelitis, paralysis, ptosis, twitching, visual field defect, syncope, dizziness. **Gastrointestinal:** increased appetite, dyspepsia, abdominal pain, diarrhea, flatulence, constipation, vomiting, ulcerative stomatitis, aggravated tooth caries, stomatitis, tongue discoloration, tongue edema, gastritis, rectal hemorrhage, hemorrhoids, melena, abnormal hepatic function, eructation. **Genitourinary:** polyuria, urinary tract infection, cystitis, dysuria, hematuria, micturition frequency, urinary incontinence. **Hearing and Vestibular:** earache, tinnitus, deafness, ototoxicity. **Metabolic/Nutritional:** thirst, dehydration, diabetes mellitus. **Musculoskeletal:** myalgia, arthralgia, arthrosis, arthritis, muscle weakness. **Psychiatric:** insomnia, sleep disorder, nervousness, depression, emotional lability, impaired concentration, anxiety, depersonalization, paronmia, abnormal thinking, agitation, amnesia, decreased libido, euphoria. **Respiratory System:** epistaxis, rhinitis, coughing, bronchospasm, dyspnea, upper respiratory tract infection, hyperventilation, sinusitis, increased sputum, bronchitis, pneumonia, respiratory disorder. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** pruritus, rash, dry skin, urticaria, acne, dermatitis, erythematous rash, increased sweating, alopecia, angioedema, furunculosis, bullous eruption, eczema, hyperkeratosis, hypertrichosis, photosensitivity reaction, photosensitivity toxic reaction, maculopapular rash, seborrhea, purpura, skin disorder, skin nodule. **Special Senses:** taste perversion, taste loss, parosmia. **Vision:** blindness, loss of accommodation, eye pain, conjunctivitis, xerophthalmia, glaucoma, ocular hemorrhage. **Body as a Whole:** increased weight, back pain, malaise, fever, asthenia, generalized edema, periorbital edema, peripheral edema, rigors, leg edema, face edema, hot flashes, enlarged abdomen, nasal polyp, pain, pallor, chest pain, accidental injury. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. A single case of possible drug-induced hepatitis with significant transaminase elevation (500 to 1000 IU/L) and elevated bilirubin has been reported. In foreign marketing experience the following additional rare but potential severe adverse events have been reported: hemolytic anemia, thrombocytopenia, orolacial dyskinesia, severe hypotension, anaphylaxis, hepatitis, glomerulonephritis, stillbirth, and cholestasis. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18-month-old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially; this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses in mice and rats were 237 and 562 mg/kg, respectively (approximately 55 and 265 times the maximum recommended human daily oral dose on a mg/m^2 basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver. **DOSAGE AND ADMINISTRATION Adults and Children 12 years and older:** The recommended initial dose of ZYRTEC is 5 or 10 mg per day in adults and children 12 years and older, depending on symptom severity. Most patients in clinical trials started at 10 mg. ZYRTEC is given as a single daily dose, with or without food. The time of administration may be varied to suit individual patient needs. In patients with decreased renal function (creatinine clearance 11-31 mL/min), patients on hemodialysis (creatinine clearance less than 7 mL/min), and in hepatically impaired patients, a dose of 5 mg once daily is recommended. **Children 6 to 11 years:** The recommended initial dose of ZYRTEC in children aged 6 to 11 years is 5 or 10 mg (1 or 2 teaspoons) once daily depending on symptom severity. The time of administration may be varied to suit individual patient needs. Cetirizine is licensed from UCB Pharma, Inc.

Printed in U.S.A. 70-4573-00-1 Revised September 1996

CL148A97M-1A © 1997, Pfizer Inc

Manufactured/Marketed by Pfizer U.S. Pharmaceuticals

Marketed by UCB Pharma

Instead, I chose mine with the care I might have put into buying a pair of shoes, in blissful ignorance of what I was saying to the world with my choice.

Historic and aesthetic correctness, I have since learned, mean that you don't simply go out and buy a fence willy-nilly, but do a little detective work to match fence to domicile. Research is difficult, however, when so little has been written about these distinctive elements of our aesthetic heritage. Indeed, the subject might well be the most neglected aspect of garden design as a fellow named Peter Joel Harrison discovered when he bought a spanking new Colonial in Raleigh, North Carolina. He decided to erect a fence that would place his house in historical context, but unlike me he didn't want simply to get it done, he wanted to get it *right*. After combing bookstores, libraries, even the Library of Congress and finding little information, he began touring the original thirteen colonies to sketch what appeared to be old fences. His quest took twelve years, and ultimately led to an exquisitely produced pattern book of his renderings called *Fences* (Dietz Press, 1993).

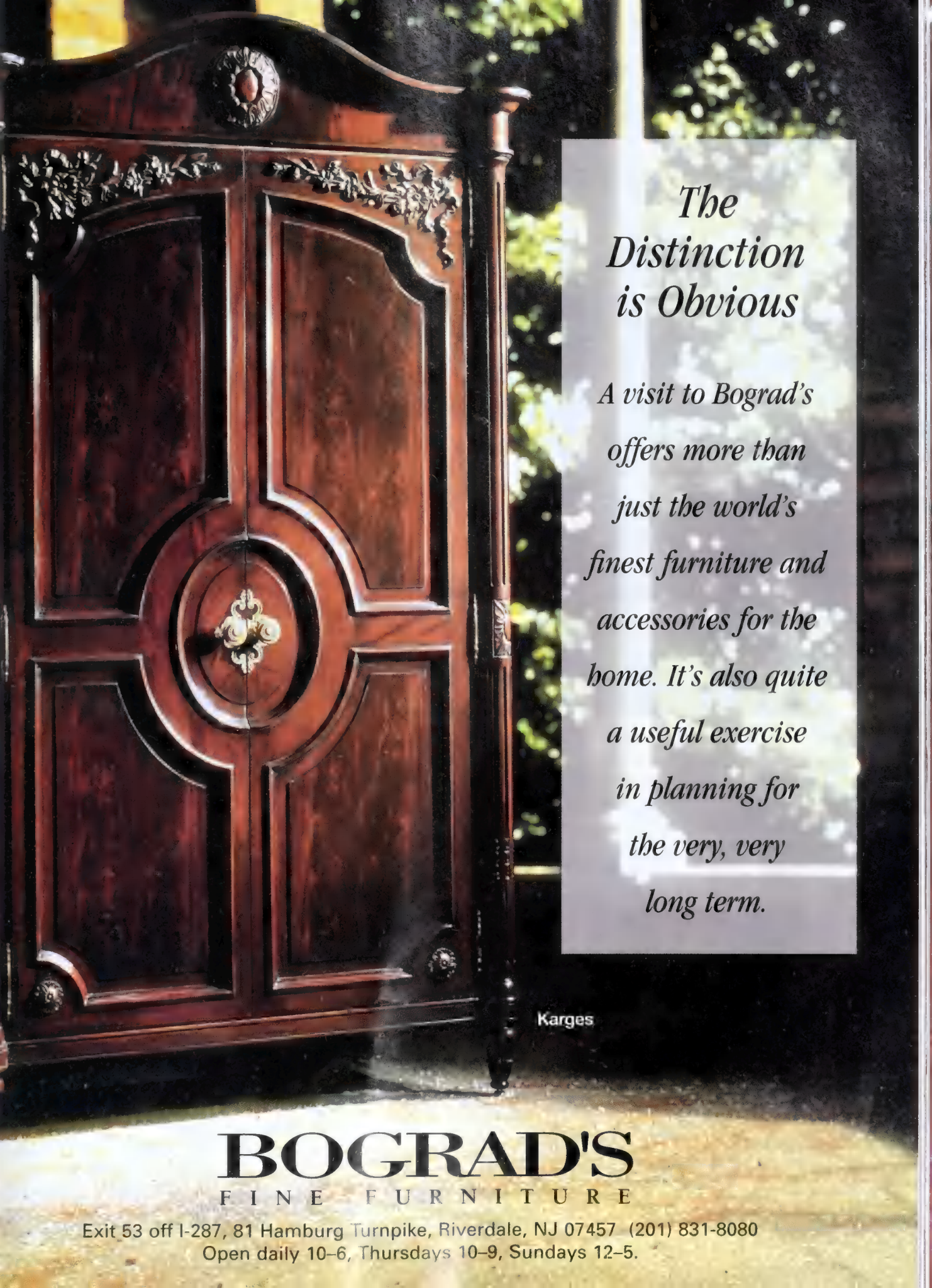
But are Harrison's drawings historically accurate? Maybe, maybe not. Property lines change, fences rot, owners pull them up to make way for something new and fashionable. Just because a certain fence stands at Mount Vernon today doesn't mean it was there when George Washington was. This is the murky part of the history of fences.

What we do know is that our earliest settlers took the subject very, very seriously. In 1705 the Virginia General Assembly enacted new legislation, requiring every property with acreage contiguous to the street to install fencing at least four-and-a-half-feet high within six months. What kind? The law specified "a wall, pales, or post and rails," which gave settlers a certain amount of leeway.

In her book *Early American Gardens* (Houghton Mifflin, 1970), Ann Leighton makes an important point: Given the horrific demands of clearing the wilderness and making it habitable, the earliest settlers were not likely to have given as much thought to their enclosures as Peter Joel Harrison did. They were certainly in no position to put up perfectly matched, evenly spaced palings and paint them pristinely white—the colonial touch of our collective imagination. On the other hand, New Englanders actually appointed viewers to patrol fences, and an ill-kept specimen (of which there were many) suggested a slovenly household. Then, as now, fences introduced a house to the world.

With an extraordinarily plentiful supply of wood and stones, the early colonists built their fences giving little thought to form and a great deal to function: keeping livestock out of gardens and farm fields. Wattle fences woven from saplings were the earliest in the Plymouth colony, while other New Englanders favored stone walls. Virginians erected worm fences, zigzagging lines of split rails piled one on top of the other and set into X-shaped rails bypassing postholes entirely. Easily built and easily moved, they were efficient if untidy.

As towns and villages grew, ornamental fencing became popular, particularly in the front of houses that faced the street



The Distinction is Obvious

A visit to Bograd's offers more than just the world's finest furniture and accessories for the home. It's also quite a useful exercise in planning for the very, very long term.

Karges

BOGRAD'S

FINE FURNITURE

Exit 53 off I-287, 81 Hamburg Turnpike, Riverdale, NJ 07457 (201) 831-8080
Open daily 10–6, Thursdays 10–9, Sundays 12–5.

ONCE-A-DAY ZYRTEC® cetirizine HCl

For Seasonal and Year-round Allergies and Chronic Idiopathic Urticaria.
Due caution should be exercised when driving a car or operating potentially dangerous machinery.

BRIEF SUMMARY
ZYRTEC™ (CETIRIZINE HYDROCHLORIDE) TABLETS AND SYRUP FOR ORAL USE
(FOR FULL PRESCRIBING INFORMATION, CONSULT PACKAGE INSERT)
CONTRAINDICATIONS ZYRTEC is contraindicated in those patients with a known hypersensitivity to it or any of its ingredients or hydroxyzine. **PRECAUTIONS** Activities Requiring Mental Alertness: In clinical trials, the occurrence of somnolence has been reported in some patients taking ZYRTEC; due caution should therefore be exercised when driving a car or operating potentially dangerous machinery. Concurrent use of ZYRTEC with alcohol or other CNS depressants should be avoided because additional reductions in alertness and additional impairment of CNS performance may occur. **Drug-drug Interactions:** No clinically significant drug interactions have been found with theophylline at a low dose, azithromycin, pseudoephedrine, ketoconazole, or erythromycin. There was a small decrease in the clearance of cetirizine caused by a 400 mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** No evidence of carcinogenicity was observed in a 2-year carcinogenicity study in rats at dietary doses up to 20 mg/kg/day (approximately 10 times the maximum recommended human daily oral dose on a mg/m^2 basis). An increased incidence of benign liver tumors was found in a 2-year carcinogenicity study in male mice at a dietary dose of 16 mg/kg/day (approximately 4 times the maximum recommended human daily oral dose on a mg/m^2 basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and *in vivo* micronucleus test in rats. No impairment of fertility was found in a fertility and general reproductive performance study in mice at an oral dose of 64 mg/kg/day (approximately 26 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). **Pregnancy Category B:** Cetirizine was not teratogenic in mice, rats and rabbits at oral doses up to 96, 225, and 135 mg/kg/day (or approximately 40, 180, and 215 times the maximum recommended adult human daily oral dose on a mg/m^2 basis), respectively. There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** Retarded pup weight gain was found in mice during lactation when dams were given cetirizine at 96 mg/kg/day (approximately 40 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). Studies in beagle dogs indicate that approximately 3% of the dose is excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients 6-11 years of age in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12 week trial. *The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations.* The recommended doses for the pediatric population are based on a cross-study comparison of the pharmacokinetics and pharmacodynamics of cetirizine in adults and pediatric subjects and on the safety profile of cetirizine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects 6-11 years of age who received a single dose of 10 mg of cetirizine syrup was estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 mg or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. Table 1 Adverse Experiences Reported in Patients aged 12 years and older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence), ZYRTEC (N=2034) vs Placebo (N=1612) respectively: Somnolence (13.7% vs 6.3%); Fatigue (5.9% vs 2.6%); Dry Mouth (5.0% vs 2.3%); Pharyngitis (2.0% vs 1.9%); Dizziness (2.0% vs 1.2%). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients (6 to 11 years) with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. The majority of reported adverse reactions reported in pediatric patients (6 to 11 years) with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to ZYRTEC 10 mg was uncommon (0.4% on ZYRTEC vs 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients (6 to 11 years) in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. Table 2 Adverse Experiences Reported in Pediatric Patients (6 to 11 years) in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg dose) Which Occurred at a Frequency of ≥ 2% in Either the 5 mg or the 10 mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs Placebo (N=309): Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric (6 to 11 years) patients who received ZYRTEC in U.S. trials, including an open adult study of six months duration; a causal relationship with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, urinary retention, flushing, increased salivation, dry mouth. **Cardiovascular:** palpitation, tachycardia, hypertension, cardiac failure. **Central and Peripheral Nervous Systems:** paresthesia, confusion, hyperkinesia, hypertonia, migraine, tremor, vertigo, leg cramps, ataxia, dysphonia, abnormal coordination, hyperesthesia, hypoesthesia, myelitis, paralysis, ptosis, twitching, visual field defect, syncope, dizziness. **Gastrointestinal:** increased appetite, dyspepsia, abdominal pain, diarrhea, flatulence, constipation, vomiting, ulcerative stomatitis, aggravated tooth caries, stomatitis, tongue discoloration, tongue edema, gastritis, rectal hemorrhage, hemorrhoids, melena, abnormal hepatic function, eructation. **Genitourinary:** polyuria, urinary tract infection, cystitis, dysuria, hematuria, micturition frequency, urinary incontinence. **Hearing and Vestibular:** earache, tinnitus, deafness, otitis externa. **Metabolic/Nutritional:** thirst, dehydration, diabetes mellitus. **Musculoskeletal:** myalgia, arthralgia, arthrosis, arthritis, muscle weakness. **Psychiatric:** insomnia, sleep disorder, nervousness, depression, emotional lability, impaired concentration, anxiety, depersonalization, paronria, abnormal thinking, agitation, amnesia, decreased libido, euphoria. **Respiratory System:** epistaxis, rhinitis, coughing, bronchospasm, dyspnea, upper respiratory tract infection, hyperventilation, sinusitis, increased sputum, bronchitis, pneumonia, respiratory disorder. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** pruritus, rash, dry skin, urticaria, acne, dermatitis, erythematous rash, increased sweating, alopecia, angioedema, furunculosis, bullous eruption, eczema, hyperkeratosis, hypertrichosis, photosensitivity reaction, photosensitivity toxic reaction, maculopapular rash, seborrhea, purpura, skin disorder, skin nodule. **Special Senses:** taste perversion, taste loss, parosmia. **Vision:** blindness, loss of accommodation, eye pain, conjunctivitis, xerophthalmia, glaucoma, ocular hemorrhage. **Body as a Whole:** increased weight, back pain, malaise, fever, asthenia generalized edema, periorbital edema, peripheral edema, rigors, leg edema, face edema, hot flashes, enlarged abdomen, nasal polyp, pain, pallor, chest pain, accidental injury. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. A single case of possible drug-induced hepatitis with significant transaminase elevation (500 to 1000 IU/L) and elevated bilirubin has been reported. In foreign marketing experience the following additional rare, but potential severe adverse events have been reported: hemolytic anemia, thrombocytopenia, orofacial dyskinesia, severe hypotension, anaphylaxis, hepatitis, glomerulonephritis, stillbirth, and cholestasis. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18-month-old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially; this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses in mice and rats were 237 and 562 mg/kg, respectively (approximately 55 and 265 times the maximum recommended human daily oral dose on a mg/m^2 basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver. **DOSAGE AND ADMINISTRATION Adults and Children 12 years and older:** The recommended initial dose of ZYRTEC is 5 or 10 mg per day in adults and children 12 years and older, depending on symptom severity. Most patients in clinical trials started at 10 mg. ZYRTEC is given as a single daily dose, with or without food. The time of administration may be varied to suit individual patient needs. In patients with decreased renal function (creatinine clearance 11-31 mL/min), patients on hemodialysis (creatinine clearance less than 7 mL/min), and in hepatically impaired patients, a dose of 5 mg once daily is recommended. **Children 6 to 11 years:** The recommended initial dose of ZYRTEC in children aged 6 to 11 years is 5 or 10 mg (1 or 2 teaspoons) once daily depending on symptom severity. The time of administration may be varied to suit individual patient needs. Cetirizine is licensed from UCB Pharma, Inc.

Printed in U.S.A. 70-4573-00-1 Revised September 1996

CL148A97M-1A © 1997, Pfizer Inc

Manufactured/Marketed by Pfizer U.S. Pharmaceuticals

Marketed by UCB Pharma

Instead, I chose mine with the care I might have put into buying a pair of shoes, in blissful ignorance of what I was saying to the world with my choice.

Historic and aesthetic correctness, I have since learned, mean that you don't simply go out and buy a fence willy-nilly, but do a little detective work to match fence to domicile. Research is difficult, however, when so little has been written about these distinctive elements of our aesthetic heritage. Indeed, the subject might well be the most neglected aspect of garden design as a fellow named Peter Joel Harrison discovered when he bought a spanking new Colonial in Raleigh, North Carolina. He decided to erect a fence that would place his house in historical context, but unlike me he didn't want simply to get it done, he wanted to get it *right*. After combing bookstores, libraries, even the Library of Congress and finding little information, he began touring the original thirteen colonies to sketch what appeared to be old fences. His quest took twelve years, and ultimately led to an exquisitely produced pattern book of his renderings called *Fences* (Dietz Press, 1993).

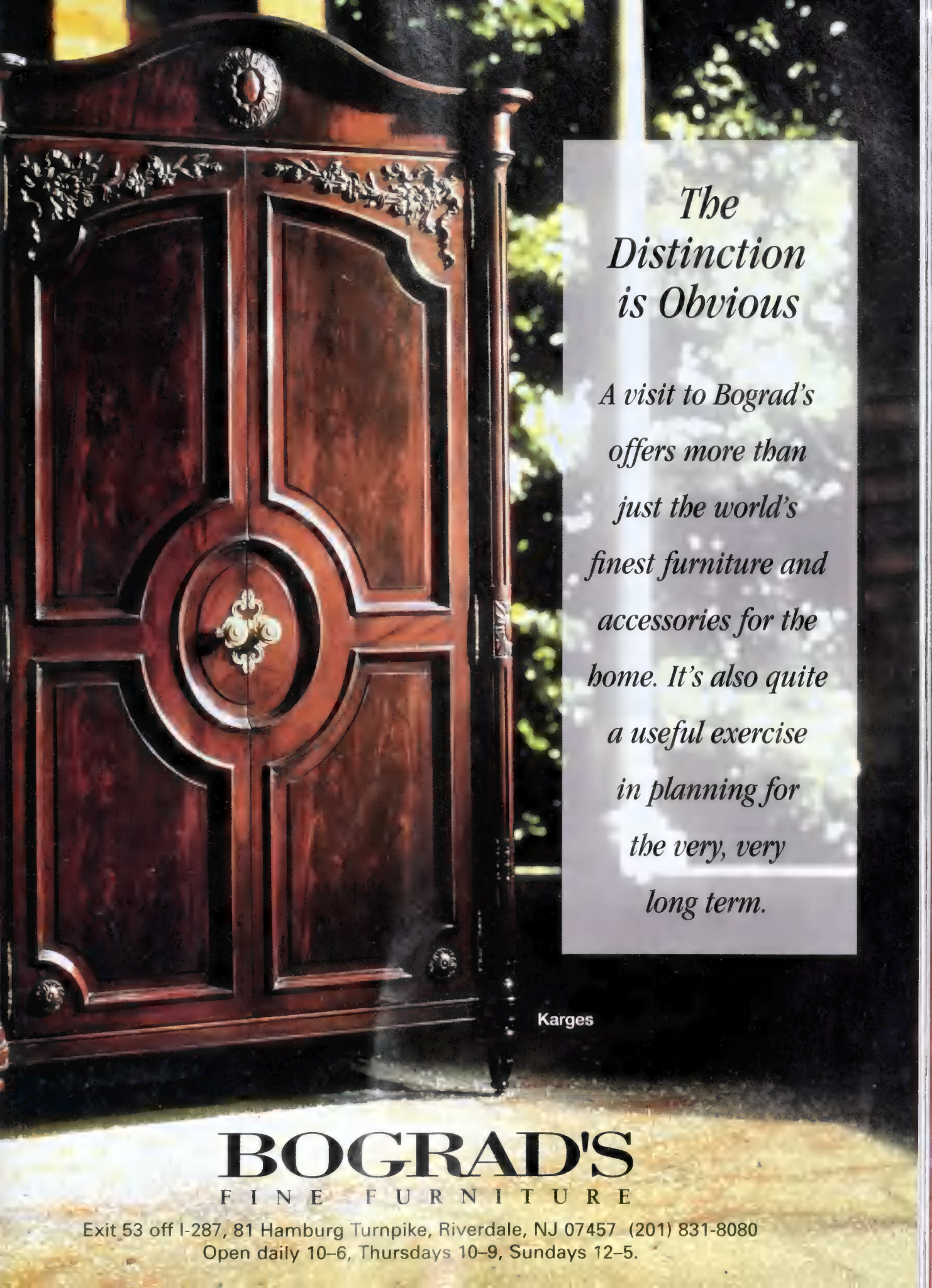
But are Harrison's drawings historically accurate? Maybe, maybe not. Property lines change, fences rot, owners pull them up to make way for something new and fashionable. Just because a certain fence stands at Mount Vernon today doesn't mean it was there when George Washington was. This is the murky part of the history of fences.

What we do know is that our earliest settlers took the subject very, very seriously. In 1705 the Virginia General Assembly enacted new legislation, requiring every property with acreage contiguous to the street to install fencing at least four-and-a-half-feet high within six months. What kind? The law specified "a wall, pales, or post and rails," which gave settlers a certain amount of leeway.

In her book *Early American Gardens* (Houghton Mifflin, 1970), Ann Leighton makes an important point: Given the horrific demands of clearing the wilderness and making it habitable, the earliest settlers were not likely to have given as much thought to their enclosures as Peter Joel Harrison did. They were certainly in no position to put up perfectly matched, evenly spaced palings and paint them pristinely white—the colonial touch of our collective imagination. On the other hand, New Englanders actually appointed viewers to patrol fences, and an ill-kept specimen (of which there were many) suggested a slovenly household. Then, as now, fences introduced a house to the world.

With an extraordinarily plentiful supply of wood and stones, the early colonists built their fences giving little thought to form and a great deal to function: keeping livestock out of gardens and farm fields. Wattle fences woven from saplings were the earliest in the Plymouth colony, while other New Englanders favored stone walls. Virginians erected worm fences, zigzagging lines of split rails piled one on top of the other and set into X-shaped rails bypassing postholes entirely. Easily built and easily moved, they were efficient if untidy.

As towns and villages grew, ornamental fencing became popular, particularly in the front of houses that faced the street.


The
Distinction
is Obvious
A visit to Bograd's
offers more than
just the world's
finest furniture and
accessories for the
home. It's also quite
a useful exercise
in planning for
the very, very
long term.
Karges
BOGRAD'S
FINE FURNITURE
Exit 53 off I-287, 81 Hamburg Turnpike, Riverdale, NJ 07457 (201) 831-8080
Open daily 10–6, Thursdays 10–9, Sundays 12–5.

JACQUELINE KENNEDY'S WEDDING.
(THIS TIME YOU'RE INVITED.)

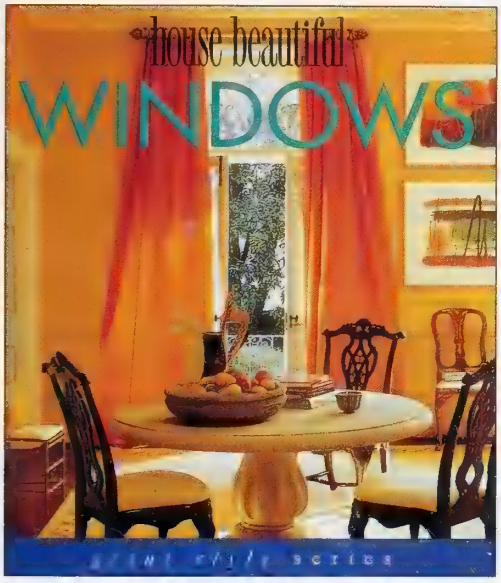


Lisa Larsen, Life Magazine ©Time Inc.

Jacqueline Bouvier Kennedy's wedding gown. On exhibit now through Labor Day.
The John F. Kennedy Library & Museum.
Boston, Massachusetts.

Introducing Windows

the latest addition to House Beautiful's Great Style Series

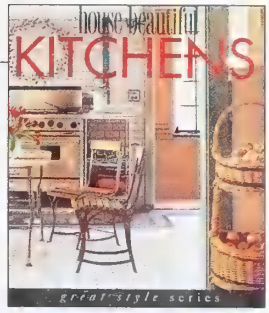


WINDOWS

House Beautiful shines the light on stylish window dressings for every decorating taste and need.
Text by Sally Clark
144 pages, over 120 color photographs
#101888 **$25.00**

KITCHENS

Design and decorating ideas for the hardest working room in the house.
Text by Carol Sama Sheehan
143 pages, 140 color photographs
#141047 **$22.00**



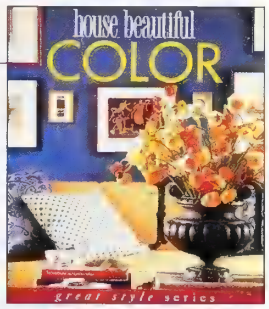
PAINT

Wonderful ways to strike a mood, manipulate space, fool the eye. Transform walls, ceilings, floors, and furniture.
Text by Rhoda Jaffin Murphy
144 pages, 120 color photographs
#141048 **$23.00**



COLOR

Use color with confidence and style in every room in the house.
Text by Sally Clark
143 pages, 140 color photographs
#141045 **$22.00**



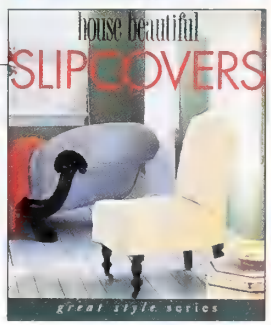
DETAILS

Add energy and character to your rooms with the right finishing touches.
Text by Sally Clark
143 pages, 100 color photographs
#141534 **$25.00**



SLIPCOVERS

Slipcovers can transform and revitalize any decorating scheme.
Text by Sally Clark
144 pages, 120 color photographs
#141049 **$23.00**



BEDROOMS

How to create the intimate space you've always dreamed about.
Text by Cara Greenberg
143 pages, 100 color photographs
#141535 **$25.00**



house beautiful
Great Style Series

To order, call 800-285-7060
ask for Dept. HF872

or send check or money order to
HOUSE BEAUTIFUL
Dept. HF872, Box 400821, Des Moines, IA 50347-0821
Please include $4.95 for shipping, handling, and insurance.

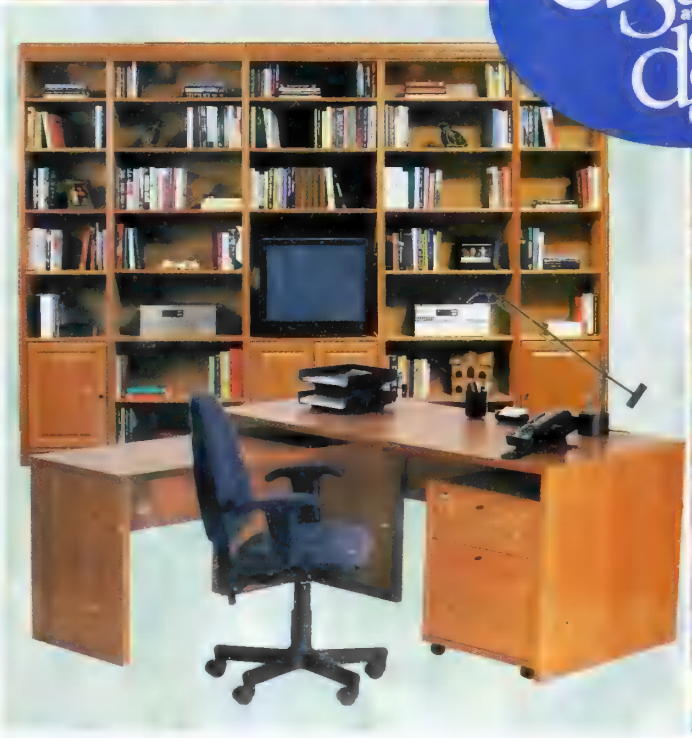
Express Your Style

at prices you can live with





design dStore at the door dStore





MANHATTAN
1 Park Ave
at 33rd St
(212) 679-9700

599 Lexington Ave
on 53rd St
(Sth Citicorp)
(212) 832-2500

1961 3rd Ave
at 70th St
(212) 772-1110

125 W. 17th St
(212) 627-1515

LONG ISLAND
Cantiague Shopping Ctr.
Country Rd
Jericho Turnpike
New Hyde Park, NY
(516) 741-1115

EAST HANOVER
The Design Center
(201) 884-8686

SECAUCUS
25 Metro Way
Secaucus, NJ
Showroom
& Clearance Store
(201) 864-8844

PARAMUS
(201) 261-3616

NEW STORE
UNION
(908) 964-3900

SCARSDALE
(914) 723-5413

GREENWICH, CT
(203) 861-7665

WESTPORT
(203) 221-0800

For National Ordering Call: 1-800-433-4071

ott Kunst, a landscape historian and tique-bulb dealer based in Ann Arbor, ichigan, who lectures widely on the story of gardens in America, points out ur overlapping periods where social story had a say in garden history. Dur- g the Greek Revival phase (1800–50), ncing was still utilitarian above all. yles called for straight lines and sym- etry. A house might have fancy pal- gs—narrow boards with ornate tops, autifully turned posts and finials—out nt to show passersby that the dwellers re prosperous, but along the sides and ck of the yard you would likely find mix: closed board, for example, to een work areas, or wire fencing for the icken coops. (Needless to say, I be- me much happier with my own hap- zard fencing when I heard this.)

Curves replaced symmetry during e Romantic landscape period (roughly 40–70), when gardens and fences be- n moving away from the utilitarian d toward the ornamental. Luckily for ndrew Jackson Downing, who popu- ized the idea that a rolling green lawn s essential to a landscape, Edwin Bud- ng had patented the first viable lawn ower in 1830. Lawns became all the ge and fences began their decline.

By about 1870 cast-iron fences ade in factories no longer needed for apons) became fashionable, largely cause metal could express better than od the curving lines so important to e Romantic landscape movement. ttle were no longer roaming way- rdly, lawns were more popular than er before, and eventually more fences re taken down than put up.

By 1900 service functions in the rden were few, and if a house had a nce at all, it would have been wire dis- ised by shrubs. Indeed, by the end of e century, the mood of the leisure ndscape was naturalistic, and fences, rt of the old style, would have been an nbarrassment to most homeowners.

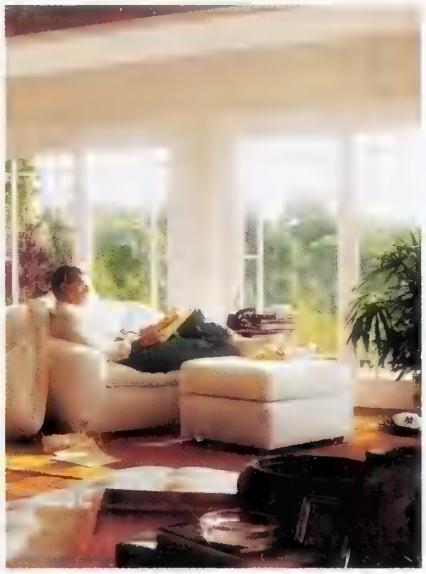
And not just an embarrassment, t the horticultural equivalent of trea- n. Frank J. Scott, whose book *The Art Beautifying Suburban Home Grounds* 870) was closely followed all over the untry, believed in lawns connected to other lawns as far as the eye could see. It was democratic, he argued, to open up private spaces to the public eye, to make the entire nation feel like a park. Moreover, he wrote, it was "unchristian and unneighborly" to fence or screen off one's property from the next property. Unchristian? People really began to think so, although for the next half-century there were also those who saw nothing wrong with trying to create a little privacy.

In 1951 Henry Beetle Hough, editor of the *Vineyard Gazette* and lifetime observer of human foibles, wrote: "What there is behind this cycle of fences we do not know." Thirty years before, he pointed out, the people of Martha's Vineyard had madly taken down their fences ("The destruction of pickets was terrific") and suddenly, in 1951, they were putting them back up again.

Fences have come and gone ever since, but Kunst senses a new revival of interest today, spurred by a commitment to historic preservation as well as the current passion for gardening. Good fences make good gardens, it's true. His advice to people who want their yards to look old again (or, like me, old for the first time) is, "Reproduce styles in keeping with your town, your region. Visit local archives to look at period sketches and photographs, check the farmhouses down the road, find a house like yours with a fence that looks as if it belongs uniquely to the house. If you put a fancy design around a simple house, it's not going to look right." As a historian, Kunst is troubled that so many of us all across the country are plunking down similar fences, Wal-Mart versions or those, like mine, from a catalog.

As it happens, my fence—or fences—did end up feeling right at home; I live in a picket-friendly town. The fencing both connects me to the larger landscape and protects me from it. Mine is simple, just high enough to lean against when talking to neighbors. Democratic, I like to think, and with at least one post in history. ■

Cheryl Merser writes about gardening, cooking, and other domestic subjects.



HOW MARVIN HAMLISCH LOOKS AT THE WORLD.

"The Way We Were." "They're Playing Our Song." "A Chorus Line." If music is the universal language, few people are more eloquent than Marvin Hamlisch. His choice of patio doors in his recently-remodeled vacation home speaks volumes, too. Marvin Hamlisch chose Marvin. If making your home more beautiful and functional strikes a chord with you, call 1-800-346-5128 (1-800-263-6161 in Canada) or mail the coupon for a free brochure.



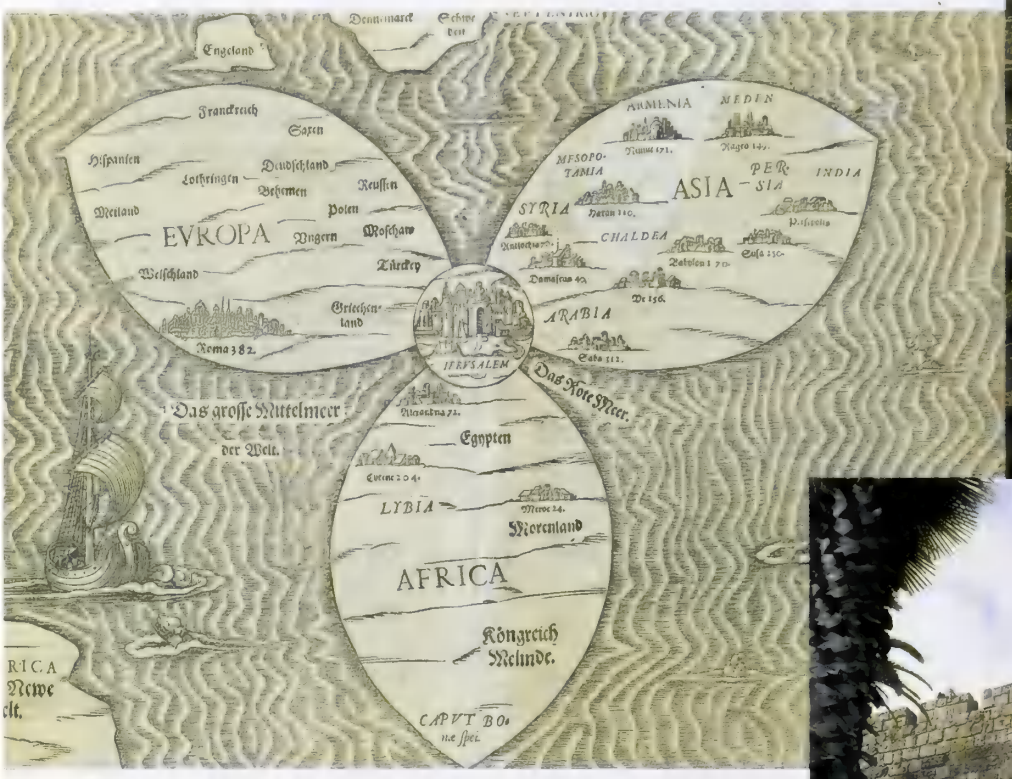
Complete and mail to
Marvin Windows & Doors
Warroad, MN 56763

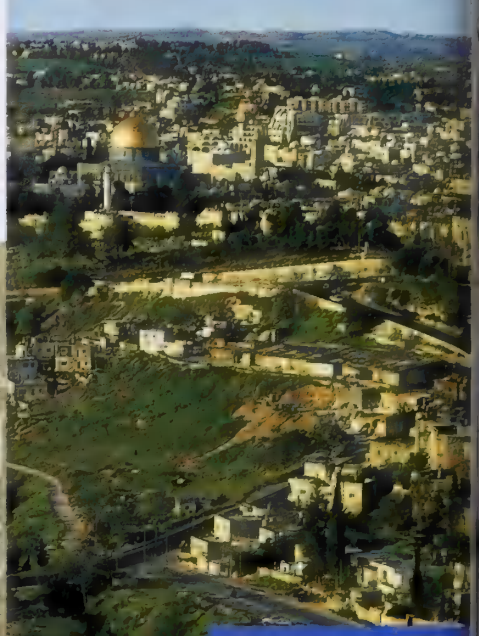
Name _____
Address _____
City _____ State _____
Zip _____ Phone () _____
3809708A

MARVIN WINDOWS & DOORS
Made to order. Made for you.
www.marvin.com

INSIDE JERUSALEM

By Cara Greenberg









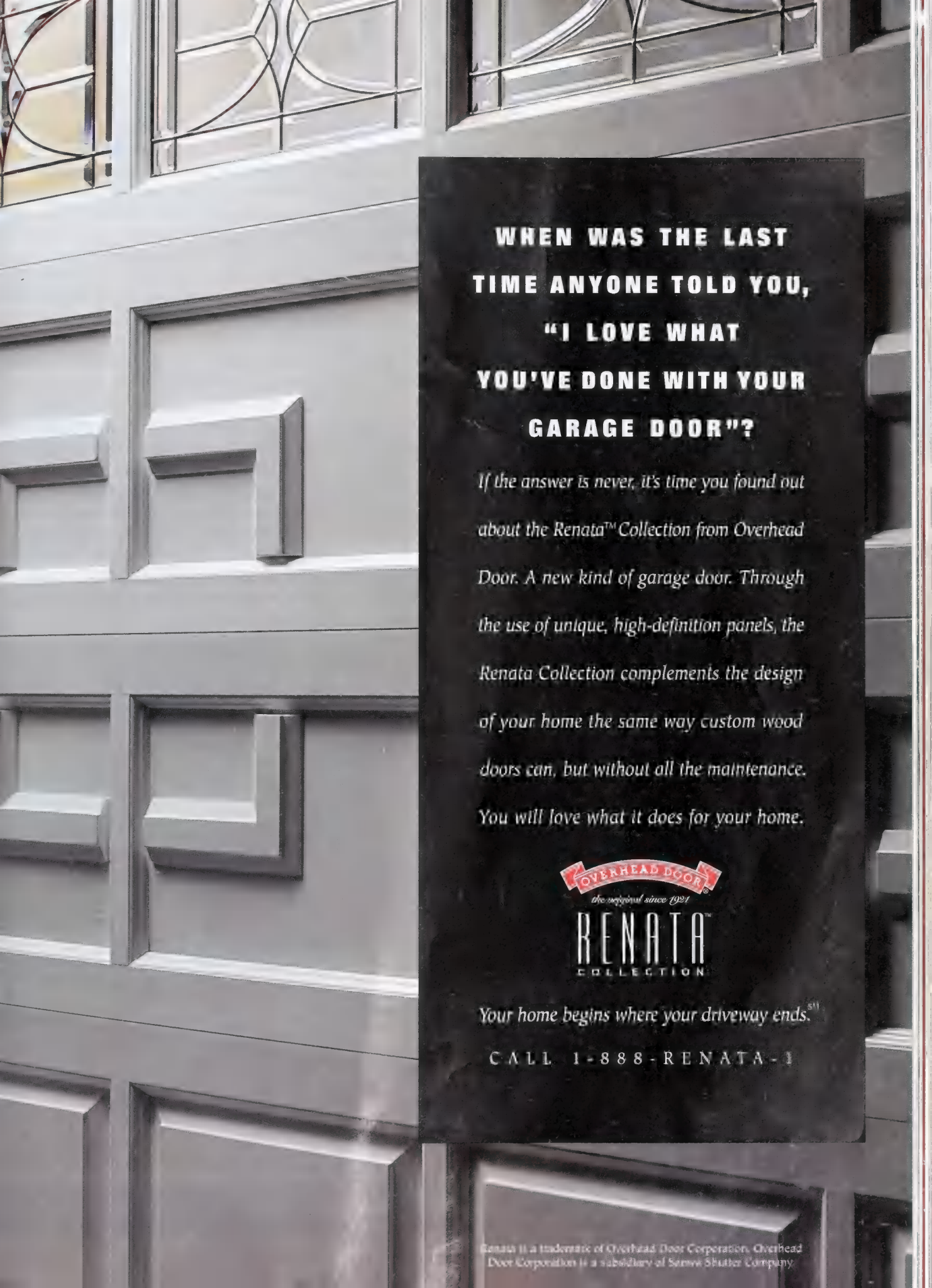
Jerusalem is a reliquary of Western civilization. Clockwise from far left: The Buenting map can be found at the Israel Museum; Jerusalem today; Shrine of the Book, home of the Dead Sea Scrolls; the crenellated wall of the Old City, outside Jaffa Gate.

In 1581 the German cartographer Heinrich Buenting drew a map of the known world, dividing it into three petallike shapes: Europa, Africa, and Asia. At the center lay Jerusalem. Today, Jerusalem is still a focal point. If the western world has a spiritual center it is in this 4,000-year-old stone city that is holy to Judaism, Christianity, and Islam. Testimony to the world's fascination are the many foreign correspondents based in Jerusalem—second only to Washington, D.C. One Jewish resident of the capital city sees such attention as only natural. "After all, we wrote a good book once," she shrugs.

Behind the medieval Old City walls, sites sacred to all three religions are practically on top of one another, and some are even shared. Christians kneel in the flickering light of candles at the 900-year-old Church of the Holy Sepulchre, believed by many to be the site of Christ's crucifixion, burial, and resurrection. A few minutes' walk east, Muslims bow five times a day inside the golden Dome of the Rock, built nearly 1,300 years ago over the enormous boulder (spotlit nowadays) from which it is said Muhammad rose to heaven. The same boulder is revered by the Jews as the one upon which Abraham prepared to prove his faith to God by sacrificing his son, Isaac, and on which Solomon built the First Temple of the Jews in 953 B.C. (Abraham, it should be remembered, was patriarch of the Jews through his wife, Sarah, and of the Muslims through his concubine Hagar.) Today's Jewish worshippers must content themselves with a fraction of the surviving temple complex, a 590-foot-long section of retaining wall of the platform upon which the Second Temple stood. Known as the Western (and, more descriptively, the Wailing) Wall, it is Judaism's most sacred site, and its stones are worn smooth from touching and kissing, the crevices stuffed with notes to God. (Prayers can now be faxed to the wall: 589-4828. The country and area code for all numbers in Jerusalem is 972-2.)

Because of its significance to these religions, Jerusalem has been bitterly contested for 4,000 years. It has changed hands three dozen times,.and has been destroyed and rebuilt almost as many. King David declared Jerusalem capital of ancient Israel around 1,000 B.C. His claim was succeeded by that of rulers of Assyria, Babylon, Persia, Greece, Rome, and Byzantium, as well as the Crusaders, the Muslims, the Ottoman Turks, and the British. Jerusalem has been under Israeli rule since 1967, when Israel wrested the eastern part of the city, including the walled Old City, from Jordan in the Six Day War. Palestinians, who want to establish the capital of a Palestinian state in the eastern sector, continue to protest.

News of periodic hostilities in Jerusalem give would- >


WHEN WAS THE LAST
TIME ANYONE TOLD YOU,
"I LOVE WHAT
YOU'VE DONE WITH YOUR
GARAGE DOOR"?
If the answer is never, it's time you found out about the Renata™ Collection from Overhead Door. A new kind of garage door. Through the use of unique, high-definition panels, the Renata Collection complements the design of your home the same way custom wood doors can, but without all the maintenance. You will love what it does for your home.
OVERHEAD DOOR
the original since 1921
RENATA™
COLLECTION
Your home begins where your driveway ends.℠
CALL 1-888-RENATA-1
Renata is a trademark of Overhead Door Corporation. Overhead Door Corporation is a subsidiary of Sanwa Shutter Company.

be visitors pause. Travelers should pay attention to the political climate and avoid street demonstrations; when the situation is uncertain, hotel concierges or tour guides are best consulted. But most of the time the city of 600,000 is as quiet as a small town. Passionate, talkative citizens devour the news and never hesitate to voice an opinion: almost all speak English.

Fall is an ideal time to visit, when the summer crowds have left but the weather is still sunny and warm, with temperatures in September averaging between 82 degrees (days) and 65 degrees (evenings). For general sightseeing, avoid the Jewish High Holidays of Rosh Hashanah, Yom Kippur, and the first two days of Sukkot (this year, October 1–17), since many sites and museums will be closed. For general information, contact the Israeli Tourist Board. (In the United States: 800-596-1199. On the Internet: www.infotour.co.il.)

One of the delights of visiting Jerusalem is that it is compact and walkable, if you don't mind a few hills. Most of the hotels and interesting downtown neighborhoods, such as the revitalized Russian Compound, are an easy stroll from the Old City. Trips by taxi within the city rarely cost over $7. Public bus No. 99 makes a circuit of the main tourist sites, leaving hourly from the new Egged Bus Terminal opposite Jaffa Gate; fare, $7 (information in Jerusalem: 530-4422).

ARCHITECTURE: For a city that has evolved over many eras, Jerusalem has a rare architectural unity, the legacy of a 1920s law requiring use of Jerusalem stone for all new construction. A reflective local limestone that changes color with the light (pearl gray at dawn, gold by noon, rose at day's end), Jerusalem stone gives the entire city a warm, sensuous cast. Another law prohibiting most building over six stories keeps Jerusalem on a human scale. From the mile-long walkway known as the *tayelet* (officially named the Haas and Sherover Promenades), the view of the city against distant hills is not unlike what Biblical shepherds must have seen.

Israeli architect Moshe Safdie used Jerusalem stone for the new Mamilla project, a condominium complex directly under the Old City walls, as did Ram Karmi and Ada Karmi-Melamede for the Supreme Court building, which opened in 1992. Soaring wings, monumental arches, and a circular courtyard recall the ancient temples of the region; the repetition of lines and circles is intended to convey Talmudic ideas of justice and mercy. (Free tours of the court building at noon, Sunday through Thursday; 675-9612.)

Three decades ago, Jerusalem was brown and barren. Today, it has over 350 parks, ranging from pocket gardens wedged between buildings in working-class neighborhoods to the 25-acre Wohl Rose Park, with 1,000 varieties in bloom throughout the spring and summer, and the Tisch Family Zoological Gardens. The greening of Jerusalem is due in large part to Teddy Kollek, mayor of Jerusalem from 1966 to 1993, who



established the Jerusalem Foundation. With $400 million in donations, the foundation created a belt of gardens around the Old City. There are many treats to discover, such as the modern sculpture *Whirl* in the Bloomfield Garden at the foot of King David Street: a vine-covered, pinwheellike roof over a circular pool, about 25 feet in diameter.

THE OLD CITY: In the 16th century, the Ottoman Turks built an imposing crenellated wall, varying in height from 40 to 50 feet, around what may be the most fascinating 200 square acres on earth. The Old City, as it is known today, is the heart of Jerusalem. Until the 1860s—when the first neighborhood, Yemin Moshe, was built outside the Old City walls—this was Jerusalem. Its shrines, excavations, and bazaar attract nearly 2 million visitors each year—a number expected to swell with the approach of the 2,000th anniversary of Jesus's birth. Small enough that its major attractions can be visited in a day, the Old City is nonetheless so complex that its labyrinthine streets confuse even long-term residents. The Israel Ministry of Tourism office (24 King George St., 567-8744; fax 625-7955) will provide a list of licensed guides. Fees are fixed at $100–$120 per day.

The Old City has eight arched gates, seven in use today. Dung Gate (where garbage was taken out of the ancient city) provides easy access to the Western Wall and Dome of the Rock, while Jaffa Gate, which opens onto an area dotted with currency changers and snack shops, is closest to the Christian Quarter and the Tower of David Museum (627-4111). The museum's centerpiece is the Citadel, a Herodian-era guard tower, its courtyard an amazement of ruins dating back 2,700 years; admission, $6.

On most days, a pleasant hush prevails on the Temple Mount (Haram el-Sharif in Arabic). The flat, rectangular platform, built about 638 B.C., is roughly the size of 25 football fields and once accommodated a half-million pilgrims during the festivals of Passover and Sukkot. Dome of the Rock, the Jerusalem skyline's most distinctive landmark, is here as is El Aqsa Mosque, with an eclectic mix of columns that were erected by Crusaders, Ottomans, Omayyads, and Ayyubids, each group trying its hand at beautifying the mosque. A combined ticket is $10; the best hours for visiting are between 8:30 and 11 A.M., before the sites are closed for prayer.

The destruction of the Second Temple by the Romans in A.D. 67–70 effectively marked the end of more than 1,000 years of Jewish life in the region—and resulted in the Diaspora, or scattering, of the Jews. In the 13th century, Jews began to return to Jerusalem, and a messianic Spanish rabbi named Ramban founded a synagogue which for many centuries was the city's only site of Jewish worship. A medieval warren grew up around it, surviving until it was leveled by the Jordanians in the 1948–9 War of Independence. Rebuilt by the Israelis in the early 1970s, the Jewish Quarter—filled with one-





Kleenex® Expressions™ For your definition of style. Kleenex Expressions™

and two-story buildings and wide plazas—has a modern, sterile look. More interesting by far are the archeological remains. Among the most impressive is the restored Cardo, a 650-foot-long excavated stretch of Byzantine-era roadway lined with classical columns, well beneath today's street level. The Cardo, a market street in Crusader days, leads into a modern arcade of craft and Judaica stores.

A stairway at the entrance to the Herodian Quarter–Wohl Archaeological Museum (Hurva Square at Hakaraim St., 628-3448) takes visitors ten feet down to the remains of several homes dating back to the first and second centuries B.C. The most splendid is a mansion that originally measured 5,700 square feet. Reconstructed sections show walls and ceilings decorated with raised plasterwork. The geometric designs of the bas-reliefs (reminiscent of those found in Pompeii) and of restored patches of black-and-white floor mosaics confirm that the owners were Jews, who were forbidden by religious law to use human or animal figures as decoration. Each home has a *mikveh*, or sunken bath, used in purification rituals before entering the temple.

The Holy City has sites sacred to Jews, Christians, and Muslims, and pilgrims of all three religions are found on the streets. Clockwise, from top left: A soldier on guard at Damascus Gate; the Yad Vashem Memorial, commemorating the Holocaust; Dome of the Rock; the Church of the Holy Sepulchre; Greek nuns on Via Dolorosa; a vendor in the Arab Quarter; Jews praying at the Western Wall.















Last fall, the opening of a new exit from the Western Wall Tunnel, near a point where the Christian and Muslim Quarters intersect, touched off riots. Tensions have abated somewhat, and the tunnel is now one of Jerusalem's most popular sites; make phone reservations three days in advance (627-1333). The tunnel reveals an additional portion of the Western Wall, the remains of a water system designed more than 2,000 years ago, and the arch of Warren's Gate, once used by the temple's high priests. Archaeological Seminars (34 Habad St., 627-3515; fax 627-2660) offers tours of the tunnel, as well as walking tours exploring the Ophel, new excavations south of the Temple Mount. Each tour costs $15.

In stark contrast to the Jewish Quarter, the Muslim Quarter has changed little since the Middle Ages. In narrow alleys, men sit around open fires talking and drinking coffee, the patterns of their head scarves, or *kaffiyeh*, denoting political affiliations. Sticky baklava is piled high on trays in front of sweet shops, while other stores sell Armenian pottery plates and jugs painted with stylized leaves and fish, blown glass, embroidered dresses, and other souvenirs. Don't waste much time bargaining; prices are already low.

In the Christian Quarter, devout worshippers stop to pray at each of 14 Stations of the Cross on Via Dolorosa. This is the same stone lane where Jesus dragged the Cross, and even the fact that it is now lined with shops selling rosary beads and posters of the Last Supper does not diminish the monumental impact. Just outside Mercy Gate is the Garden of Gethsemane, where a Franciscan chapel, decorated in cobalt blue mosaics, stands in the shade of olive trees.

MUSEUMS: Save a day for the twenty-acre Israel Museum (Rupin Street, 670-8811) in the city's western Givat Ram district, which forms a sort of cultural acropolis with the nearby Knesset (Israeli Parliament) and Supreme Court buildings. The museum has outstanding collections of Judaica, archaeological finds, and modern art, as well as the Shrine of the Book, the Dead Sea Scrolls' subterranean home. The museum's director, James Snyder, formerly of New York's Museum of Modern Art, says that he hopes "as peace moves forward, to collaborate on exhibits with Jordan and countries around us." In 1998 the museum will have an exhibit on Israeli arts, in honor of the fiftieth anniversary >



Your Favorite Vacation Spot Could Be At Home.

At Home Depot, we believe the most comfortable, relaxing and attractive place to spend your time should be at home. Whether you prefer enjoying the breeze on your deck or taking in the view through elegant windows, we carry all the quality products to make your dream house a reality. Remodeling or redecorating, at our everyday low warehouse prices you'll save enough money to take a trip...if you really want to leave.

THE HOME DEPOT®

of the state of Israel, and curators are gathering relics of early Christianity for a show to celebrate the year 2000.

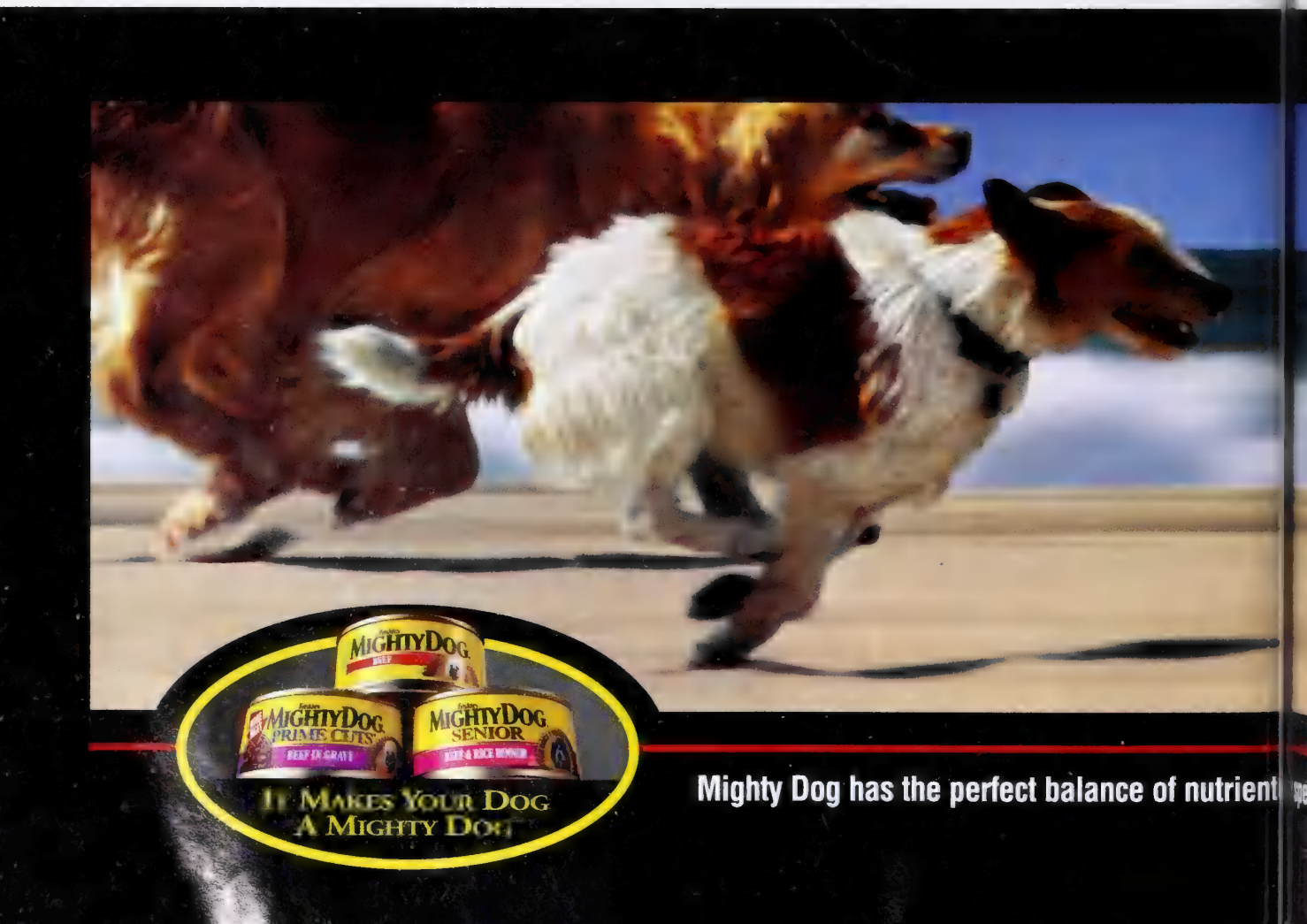
The Holocaust museum Yad Vashem (the Monument of Names) at Mt. Herzl (675-1611) is a wrenching experience. In the Children's Memorial, visitors walk through darkness down a pathway lit by thousands of reflected points of light as a recording recites the names and ages of children killed by the Nazis. Some solace comes from strolling the museum's extensive grounds, along paths lined with trees dedicated to people who saved Jewish lives.

Don't overlook the wide-ranging Bible Lands Museum (25 Granot St., Givat Ram; 561-1066), which presents the history of Mediterranean civilization with chronologically arranged artifacts from pre-Biblical to Byzantine times.

SHOPPING: Nahlat Shiva, a 19th-century residential neighborhood of two-story stone houses, has been converted in the past few years into an inviting cluster of shops and cafes. The area's strength is crafts. Works of alumni and faculty of Jerusalem's renowned Bezalel Art Academy—including exuberantly painted floral vases and slipware of Zen simplicity—are shown at a potters' cooperative called Cadim Ceramics Gallery (4 Yoel Salomon St., 623-4869). Kakadu (1 Rivlin St., 625-6412) sells wooden bowls, trays, picture frames, and other accessories painted with colorful modernist designs. Archie Granot (22 Rivlin St., 624-3956) is a master of paper cutting, a traditional Jewish craft in which layers of multicolored cut paper are overlapped; his works are often given as wedding gifts.

King David Street is lined with stores selling expensive Jewish ritual objects. At No. 28 in Yossi's Masters Workshop (625-3329, fax 625-3673), customers can watch silversmiths work on a $30,000 Passover seder set which will take three months to complete. Souvenir shops in the Cardo area of the Jewish Quarter offer a variety of whimsical, anthropomorphic *mezzuzot*, doorpost talismans sculpted of Fimo clay that sell for about $10. Other worthwhile stops are Shevach Brothers (Cardo Mall Nos. 1 and 2, 628-8434), a family of Yemenite silversmiths who make filigreed cups and candlesticks, and the Moshe Monzon Gallery (Cardo Mall No. 9, 627-2499), which sells wall hangings woven in brilliant abstract patterns and watercolors by local artists.

RESTAURANTS: There are a number of French and Italian restaurants in Jerusalem, but they seem beside the point when there are other cuisines to sample that are hard to find elsewhere. Most restaurants are open 11 A.M. to 9 P.M. seven days a week, except kosher restaurants, which close for the Sabbath. Taverna (2 Naomi St., 671-9796; fax 673-2137), an elegant beamed lodge with a tiled hearth, serves "Med-Rim," a blend of Middle Eastern, French, Italian, and Californian influences. Inventive dishes include *chipura* (sea bass) with hazelnuts and ravioli stuffed with *moulard*, an Israeli goose-duck hybrid.



Traditional Middle Eastern food is on the menu at Minaret (8 King David St., 623-4470), a local favorite for Lebanese specialties such as stuffed pigeon, lamb *shishlik*, and kebabs.

The Russian Compound, an old neighborhood downtown near the green-domed Russian Orthodox cathedral, has gained a score of new restaurants in the last few years, many housed in stone pilgrims' hostels built in the 1870s and 1880s. At Darna (3 Horkenos St., 624-5406), a fixed-price eight-course Moroccan dinner for $55 begins with an appetizer of seven salads served in small bowls, followed by couscous and lamb dishes, honey-laden pastries, and tea poured with a flourish from a metal pot. Next door at Eucalyptus (7 Horkenos St., 624-4331), owner/chef Moshe Basson revives recipes of the Biblical era, with special attention given to herbs. Try hyssop salad, pigs stuffed with chicken in tamarind sauce, and a dessert made from orchid bulbs. Little Jerusalem serves lunch (salads, soups, and blintzes) in an airy sunroom. It can be found on a quiet courtyard near gritty Zion Square in the Anna Ticho House (9 Harav Kook St., 624-4186), named for the woman whose plein-air watercolors of Jerusalem are displayed throughout the house.

Yemin Moshe is a chic artists' colony, with terraced houses bedecked with bougainvillea. Here, Montefiore Restaurant (in the guesthouse, Mishkenot Sha'ananim, 624-3811) serves kosher southern Mediterranean fish dishes, tapas, pasta, and wines from Israeli vineyards in the north.

In Jerusalem, it's hard to find the Eastern European–style home cooking Americans associate with Jewish cuisine. One famous place for it is Fink's (2 Histadrut St., 623-4523), a tiny downtown bar and restaurant that opened in the 1920s.

HOTELS: Jerusalem's grand hotels are the American Colony in East Jerusalem (23 Nablus Rd.; 627-9777, fax 627-9779; $175–$340 for double rooms), a onetime pasha's palace and rendezvous spot for diplomats, journalists, and celebrities since the days of the British Mandate, and the landmark King David (23 King David St.; 620-8888; 800-223-7773; $333–$501), whose rooms have just been redecorated by Jerusalem-born, New York–based designer Adam Tihany. The Dan Pearl, which opened last year (Tzahal Square; 622-6666; 800-223-7773; $220–$360), offers Dead Sea mud treatments in its elegant spa. The Sheraton Jerusalem Plaza (47 King George St.; 629-8666; 800-325-3535; $230–$594), one of the city's few skyscrapers, has unobstructed views stretching to Jordan. The 3 Arches Hotel (26 King David St.; 625-7111, fax 623-5192; $126–$184) is one of the world's most beautiful YMCAs. An Art Deco-Moorish fantasy built in 1932, it offers comfortable, unpretentious rooms, a well-stocked multilingual library, and Le Tsriff, a French restaurant. ■

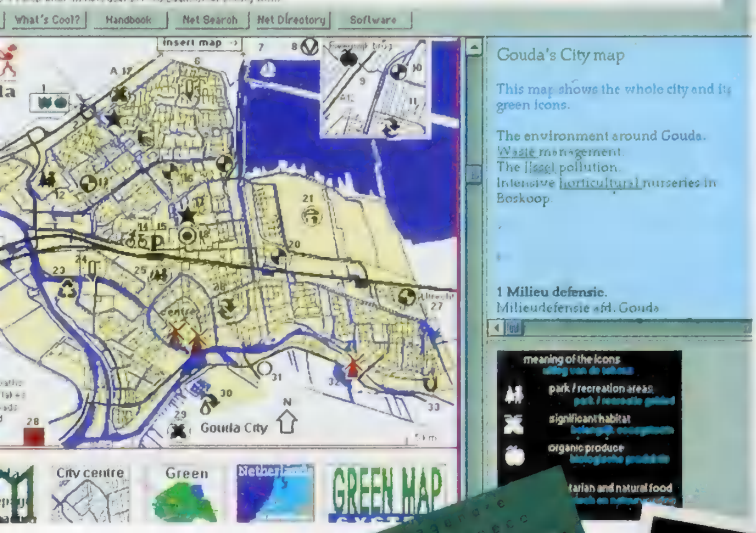
Cara Greenberg writes about travel, design, and antiques.



GREEN MAPS

Led by a public-spirited New Yorker, designers around the world are plotting eco-friendly points along with topography

BY SUSAN KLEINMAN





Designer Wendy Brawar (far right) cycles through New York putting her environmental ideals in motion. Her maps of the Big Apple (center) have inspired maps for such cities as Copenhagen (right) and Gouda (above). Symbols (examples, below) indicate bike shops, farmers' markets, parks, and bird sanctuaries.



Okay, so New York City isn't exactly an unspoiled nature preserve. But the city *is* becoming "greener." The parks are cleaner, there are farmers' markets all over town, and recycling has become as much a part of urban life as jockeying for a parking space. And with Wendy Brawar's Green Apple Map, Gothamites and visitors alike can locate the city's parks and ponds, markets and metal-recycling spots with ease.

When she conceived the first Green Apple Map back in 1991, Brawar never imagined her idea would become a worldwide phenomenon. Today her Green Map System has partners in 42 cities, developing and distributing local maps on paper and the World Wide Web.

"It all began right before the Earth Summit at the U.N.," recalls Brawar, 44, who trained as a fine artist and is now the designer in residence at the Cooper-Hewitt National Design Museum. "I was trying to think of a good way to show people all the signs of progress toward sustainability in New York City. I wanted to do something that was accessible, resource-efficient, and portable. So naturally a map came up."

That original map, which identified 143 spots of "green interest" in the Big Apple and was developed in conjunction with *Metropolis* magazine, proved immensely popular. The first 10,000 (free, thanks to a grant from Interface Inc.) were soon gone; another 10,000 sold out quickly. Designers from the U.S., Europe, and Asia began calling her for advice on developing Green Maps.

To make that easier—and to ensure that the maps had a universal language to match their seemingly universal appeal—Brawar decided to create a set of symbols to be used on Green Maps internationally. With input from her colleagues at a 1995 meeting of O-2, an international ecological design association, Brawar came up with more than 100 Green Map icons to denote everything from wetlands and bamboo forests to solar energy sites and sunset-watching spots. The icons also identify waste dumps, oil spills, and other blight sites to alert visitors to dangers and spur locals to take action.

In addition to using the official icons, mapmakers in several cities have developed signs and symbols of their own. The map for Gouda, Holland, includes windmills; Copenhagen's has a symbol for free bike repair shops. And in Kyoto, Japan, the mapmakers have created an icon for firefly-watching zones.

Those local differences are part of the fun—and the purpose—of the maps. "Looking at another city's map is a good way to see what kind of sites, what kind of services are missing in your own city," says Brawar, who has developed a Green Apple Web page so that the map can change as quickly as the city does. "With a map you can see the patterns and the holes—where there has been progress and where things still need to improve. And by making people think about those needed improvements, the maps don't just report on progress, they help cities *make* progress." ■

©1997 Sealy, Inc. www.sealy.com



You could furnish your room with this conversation piece, or furnish your back with this masterpiece.



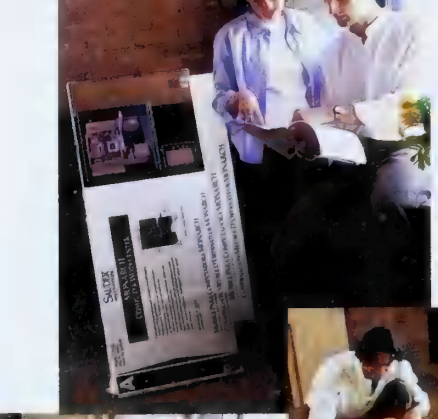
Compared to what the Lumbar Loosener massage chair can do for your back, a Sealy Posturepedic® Sleep System is indeed a work of art. Its patented coils in the mattress and patented steel beams in the foundation are designed to work together and give your back the correct support it needs. And like any great work of art in your home, the longer you have it, the more you'll appreciate its value.

Sealy®

Posturepedic Support. Only from Sealy.®

PROJECT HOME OFFICE

Assemble a workstation in just five hours











By Beth Sherman

You've got the computer, the printer, and new speakerphone. You've got the fax, files, and folders. Before you can say "invoice," you've got a home office. But where do you put it if you're pressed for space? One option is Sauder Woodworking Company's Monarch Computer Workcenter, which recently received a design award from the American Society of Furniture Designers. Frouwkje Gilkey, an assistant editor at House Beautiful, and her friend, lighting designer Stephane Pagani, decided to put the workstation to the test. Using a screwdriver, hammer, and wrench, they assembled the precut parts in five hours. One tip they offer is to lay the pieces—all of which are lettered—against a wall in alphabetical order, as the instructions suggest. This speeds up the job. (Sauder tests a random selection of its products on sixth-graders to make sure the instructions are clear.)

The finished workstation is compact (a mere 73 inches by 45¼ inches wide when closed), efficient (sized for computer equipment, with adjustable shelves, a file cabinet, doors and drawers that slide out), and relatively inexpensive ($450 at Office Depot). Best of all, when you shut the drawers and doors the unit resembles an armoire and your work vanishes from sight. "Our research indicates that people don't want to stare at their computer all the time," says Kevin Sauder, the company's vice president of marketing and sales. "We called the prototype Hide-a-Geek." ■

Office construction, from top: Frouwkje Gilkey and Stephane Pagani study the instruction manual, then put together the frame, adding doors, drawers, and moldings. Completed workstation in washed-pine finish (above) is paired with a raffia and maple Klismos chair from Aero Studios.



Something New From Old Faithful.

Introducing an easy way to take beautiful care of your wood floors. New Murphy® Just Squirt & Mop. Just one squirt cleans your wood safely and gently, while preserving your floor's finish and natural glow. Trust an old friend like Murphy to make cleaner wood floors just a squirt away.

LOVE YOUR WOOD.

A GRAND OBSESSION

In Lower Manhattan, Keith McNally constructs his version of a classic French brasserie, piece by piece. The result is, as one Parisian declares, truer than the truth

By Suzanne Charle

Longtime residents of New York's SoHo and Little Italy slow down at the corner of Spring and Crosby streets and wonder: Has this brasserie always been here? How could they have missed the stylish red awnings and the smell of fresh-baked bread wafting out of the adjacent bakery?

Inside, Balthazar looks like the Parisian working-class bars photographed by Brassaï in the 1930s, the flaking silvered mirrors reflecting the eager gazes of patrons. There are, of course, cues that this is a different place and time. The raw bar—a still-life on ice—is inside, not on the street as it would be in France; the menu, hand-printed on the mirrors, describes a catch that is decidedly American ("East Coast/Bluepoint, Pine Island, Wellfleet; West Coast/Fanny Bay . . . ").



No dock hands dine here, nor pimps with their working girls; instead, New York's *haute bourgeoisie* (including designer Calvin Klein, music guru Clive Davis, actor Willem Dafoe, and writer Fran Lebowitz) vie for reservations. Phones have been ringing since the restaurant opened in mid-April, some 2,000 calls a day for 165 seats.

"We put it together in a year," says Keith McNally, whose attention to detail has made overnight successes of his other restaurants, starting with Odeon seventeen years ago and most recently Pravda, a Russian-style underground vodka bar.

McNally worked with his friend Claudia Beckman and contractor Ian McPheeley; there was no designer. "All the drawings were on napkins, there were no blueprints. I try to avoid making places look too designed. I like imperfections."

Scripted imperfections. The 46-year-old restaurateur/screenwriter (several of his films have shown in Europe) leaves nothing to chance. He sent his chefs—Riad Nasr, 32, and Lee Hanson, 30—to fifteen French bistros as a crash-course in what he was expecting from the kitchen. "I never ate so much," says Nasr, reeling off an epicurean syllabus including Le Balzar, Bofinger, L'Ami Louis (the classics) and La Verierre and La Regalade (*bistros modernes*).

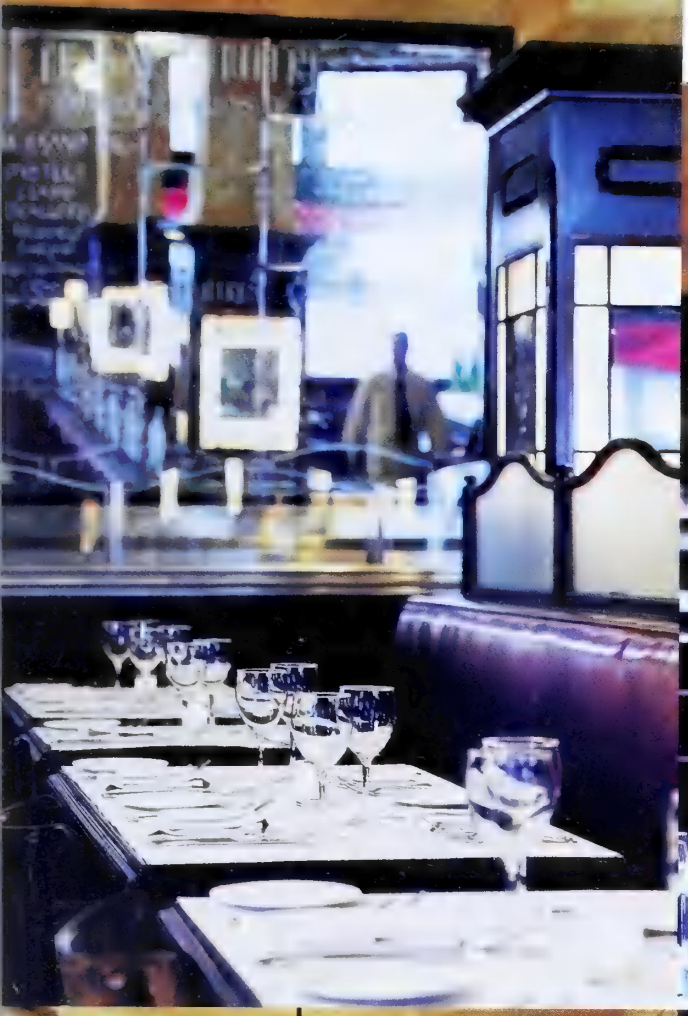
McNally haunted flea markets on both sides of the Atlantic. In the south of France, he found etched-glass panels; in Burgundy, a painted-glass ceiling. A defunct club in Harlem yielded the 27-foot bar. The top was rotten, so McNally made a plywood template and shipped it to France for a pewter counter.

"People say it looks like La Coupole, but it's nothing like that," says McNally, a devotee of brasseries since a three-year stint in Paris. "This is much older. I was thinking of Brasserie Lipp and Bofinger and Le Balzar."

Wait stations were built from scratch, based on one at Bofinger. New marble shelves were quickly aged in Brooklyn with tobacco, tea, and coffee. An old clock got a facelift with new numerals and glass. "My method was trial and error. Most things I did twice," McNally sighs. With an East Londoner's version of a Gallic shrug, he labels himself "obsessed."

Obsession pays off. "The *pommes frites* are French. The light is French, the noise is French, the ballet of the waiters is French, although they are nicer here," comments Ivan Terestchenko, a French photographer. "It is truer than truth!" The Parisian has only one complaint: "We would never display all those bottles in the light—what a waste of good wine!" ■

Paris à la Manhattan: The Balthazar bakery opens its doors at 7:30 A.M. (above)—doors with glass panels that once graced a bakery in Lille. In the cavernous dining room (opposite), old mirrors, discovered in Michigan and Pennsylvania, were pieced together, put in new frames, and tilted, the better to see and be seen. McNally couldn't find the right bars to separate the banquettes, so he had an artist carve one in wood, then cast it in steel plate with nickel. The sculptor, Brandt Junleau, also created two voluptuous caryatids to flank the bar. McNally almost smiles: "The model is a waitress at Pravda."













It's miles from office politics, rush hour and dirty laundry.

Free at last. Stress doesn't have a chance in your private getaway. Only relaxation and beauty are allowed like the kind Pier 1's Santa Fe Bedroom and Aromatherapy collections offer. Fill your home with restful pleasures and create your own comfort haven.

Pier 1 imports®



Come see the Pier 1 Santa Fe Bedroom Collection, Java Chair, Aromatherapy Collection and much more.
For the store nearest you, call 1-800-447-4371 *or visit us at our web site:* www.pier1.com

house beautiful
AUGUST 1997



FATHER OF THE BRIDE

will play a new role this August. It's called Father of the ride. As Jane and I wrote friends in our latest Christmas let-er, the best party of the year was the one our daughter Lauren ave to celebrate her big sister Amy's engagement to Adam orbes. Now Jane and I will be throwing the best party this ear: The Wedding.

I am amazed by the universal, almost mythical moments ved by a family during events of this magnitude. Take our visit Vera Wang, when Amy stood before us, unbelievably beau-ful in a sample of her dress to be; when a big grin appeared n Lauren's face as she learned that her maid of honor dress ould have to be ordered in "model length." (She's five-foot-n.) We were all quite giddy by the time we left the dress shop nd settled down to some Gropp-style soul food (Italian).

These days the conversation often turns to who will really me, with its underlying worry about finding yet more rooms r overnight guests. We made one decision early. Jane's de of the family will come from California for extra visiting me before the ceremony; mine, from Michigan, will stay on ter. It's not that they don't get along, but we want some quality time with everyone at our weekend house in Quogue.

This is where the first meeting with the groom's family took place—nothing official yet—and Adam's mother said as they were leaving, "Do you think this is serious?" And the Forbeses are now dealing with their own list of who will be traveling from South Africa to be with them at their firstborn's marriage.

But there will be one person missing.

As we sat talking last weekend, Amy suddenly said that she wanted a tribute to her grandmother—my mother, who died after a short illness late last year—in the wedding program. And just as suddenly, several of us found tears in our eyes as we faced together that even the happiest occasions have a component of sadness.

All of that will be in our hearts, I'm sure, as Amy and I begin our march down the long center aisle in New York City's Riverside Church this August. Following Lauren, of course, in her maid of honor, model-length cornflower-blue gown. And we will all be looking toward the first row, left, as the mother of the bride, my wife, Jane, stands to signal The Wedding is about to begin.

Louis Oliver Gropp

EDITOR IN CHIEF

ULTIMATE HARMONY

Tom Parr, longtime head of a distinguished London decorating firm, distills decades of design work into one perfect garden-swathed house—his own—in southern France

By Marion Lleppy Fox Photography by Alexandre Bailhache

Produced by Carolyn Englefield



The always-cheerful yellow salon Tom Parr says he "had to have" gathers together favorite things: books, flowers, attractive old and new furniture. "This room is equally nice with a fire in January or without one in July," he says. Slipcovers are Colefax & Fowler's Old Rose. Painted iron lattice cachepots share table space with 18th-century Chinese Export animals.







The terrace outside a guest cottage features old pots, 19th-century stone baskets, and masses of white jasmine and wisteria, which are especially romantic at night.

In the rolling French countryside a stone's throw from the bustling Riviera, a remarkable estate reposes in the gauzy light immortalized by the Impressionists. It is not surprising that the rooms of Tom Parr, retired chairman of the legendary London decorating firm of Colefax & Fowler, are sublime. But it is the profound and carefully wrought link between house and garden that takes your breath away.

The seamless melding of interiors and exteriors may look preordained, but as with every work of art, the harmony is the result of hard work. When Parr and his partner, businessman Claus Scheinert, bought the place in 1984, the gardens functioned as a commercial jasmine farm for the nearby perfumeries of Grasse. Terraces were choked by weeds, and the towering cherry laurel and the cypress hedge were overgrown and shapeless The sixties house, a replica of a neoclassical 18th-century pavilion built for Madame de Pompadour, was rundown. "It was a rather unloved, rather down-market place that had been empty for months," said Parr. "But it had good bones and faced south, so we recognized the potential."

Each man took on his own territory. Not surprisingly, the house, which they named La Casella, became Parr's project; the gardens were the domain of Scheinert.

Parr, who has great scorn for the "wishy-washy," swiftly removed ivy from the distinctive terra-cotta–colored exterior, did away with the swimming pool, which was too close to the house, and swept away unwanted interior walls. The streamlining created a wonderful new eat-in kitchen and expansive terraces, a major step in the merging of house and gardens. Throughout, Parr added the "nice floors" and crown moldings he feels every room must have. Furniture was culled from Parr and Scheinert's London and Brighton flats, and naturally all fabrics, down to the upholstered dogs' beds, came from Colefax & Fowler. Local shopping forays to the artisan town of Biot introduced beautiful earthenware pots and tableware into the mix.

"This house is a distillation of everything I've learned in my 35 years in the business. It represents the essence of what I really love, without any compromises," Parr reflects. But perfection is not what you find at La Casella; instead look for backbone, clarity, comfort, and confidence. Favorite fabrics are not necessarily the newest or toniest, but like old friends they coexist happily with the eclectic antiques both men love. Sofas are clouds of down that feel like a hug. Scattered everywhere are those practical pieces of furniture no one can live without, which Parr designed and had constructed. Among these are bookcases topped with distinctive finials, good-looking tables that are sturdy enough to hold mountains of useful or amusing books the owners consider as indispensable to life as the music that fills the air.

The house is very sure of itself, and so now is the garden—bountiful and sparkling. Visitors are constantly surprised by the new view around each corner. The brashly pruned thirty-foot-high hedges effectively shield fragile orange and lemon trees from the wind, but they also become a hard-edge maze of garden rooms and halls, where exploring makes you feel like a character in *Masterpiece Theatre*. Each of eight terraces etched into the hilly terrain has its own special season.

But it wasn't always so, and Scheinert describes tackling the garden as the biggest challenge of his life. Admitting he "didn't know the difference between a daisy and a tulip" when they bought the property, he says, "I planted the wrong things, and did even more damage with too much water." Fortunately his on-to-the-next-thing pragmatism propelled him to visit other gardens, read copiously, and take counsel with such now-departed luminaries as Russell Page and Rory Cameron. But Scheinert credits Parr with shaping his taste. "Tom helped me with colors, so everything is pastel. There are no reds, harsh yellows, or oranges—only pale pink, blue, white, and a few soft yellows. The planting and designing I did myself."

Today each garden has a different theme, from a rigorously symmetrical plan to casual groupings stuffed with floppy blooms. "Perhaps in the beginning I wanted to put in too much," Scheinert muses, "but there was Tom always saying, 'suitability, suitability, suitability.' He told me, 'You can't put an olive tree next to a camellia.' After a while I saw colors better. I didn't exaggerate, and gradually learned along the way."

In the end, their dual but definitely comingled fiefdoms are one lyrical composition. Whether the garden has reached its exuberant zenith has yet to be determined. Scheinert continues to pore over seed catalogs and attend botanical lectures. The house, on the other hand, "is firmly and definitely finished," says Parr. "I might do fresh new slipcovers, but I'm certainly not changing any of the patterns. They will all be the same forever. They work. I love them. And if they weren't exactly right, I wouldn't have chosen them in the first place, would I?"

The house is very sure of itself, and so now is the garden—bountiful and sparkling. Visitors are constantly surprised by the new view around each corner

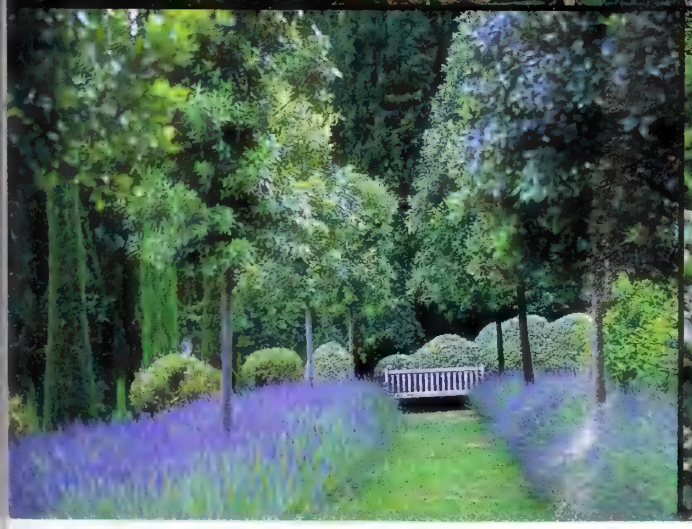
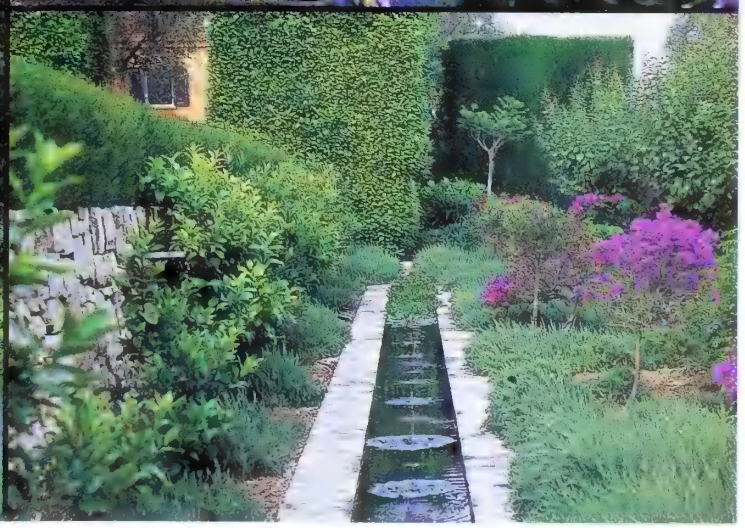
The 1960s house (top left) is a copy of a Barbizon château. Clockwise from top right: An exuberant climbing rose called 'Mrs. Herbert Stevens' meanders among the gnarled branches of old olive trees. Avenues of gravel or lawn link garden rooms, such as this perfectly symmetrical one. Sculpture and over eighty planting pots are as important to the scheme as the sound of water. The narrow canal is outfitted with spurting fountains and lily pads. Drifts of ethereal lavender are 'Compacta Nana.' The conical shapes and sharp angles of laurel and cypress hedges (two views) create cathedrallike spaces in many shades of green. Tom Parr at ease on the terrace, with Ivy, his dachshund puppy.

FOR MORE DETAILS, SEE READER INFORMATION

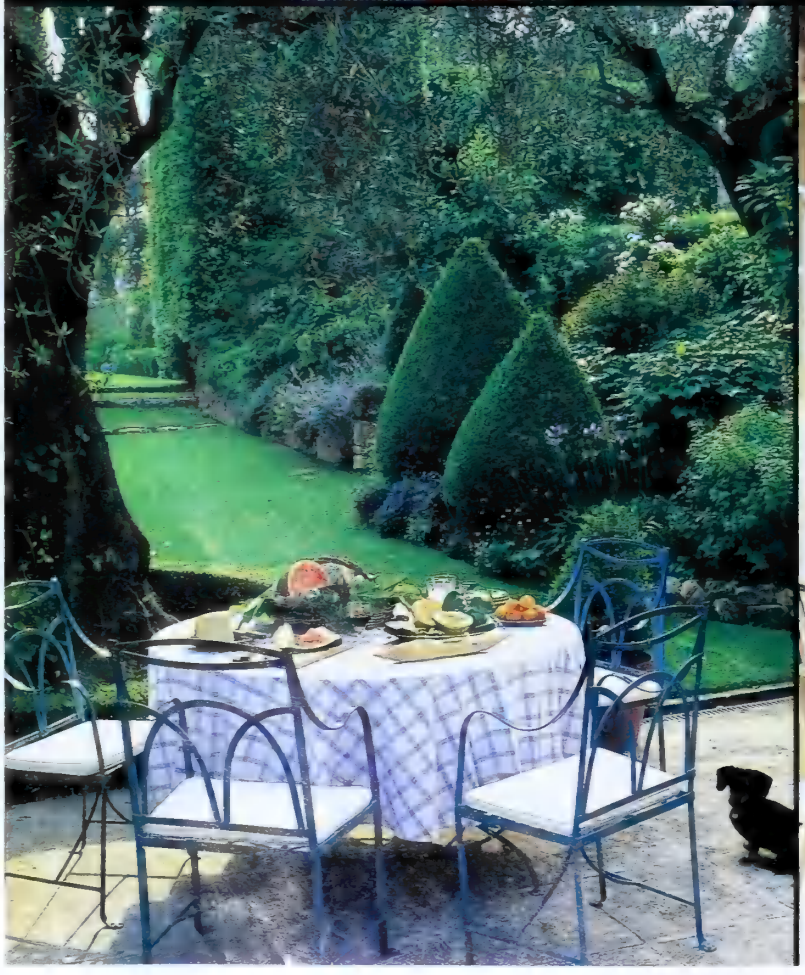







Le jardinier
de Provence













The interiors of the guesthouse, previously dark brown and red, were repainted off-white to make the most of the luminous Maine daylight. Opposite: Collections of pinecones and pressed ferns adorn the simple, cozy living room. Clockwise from above left: Original glass-paned kitchen cabinets over skirted storage for lobster-dinner equipment. Tiny dining room was created from a porch. White-painted secretary desk in kitchen is an old Maine piece. On the sleeping porch, a 19th-century iron daybed is framed by linen curtains, a material used by Mallory Marshall throughout the house "because it blows good."









The upper story of the guesthouse is the perfect place for dreaming, day or night. Clockwise from above left: Window seat on second-floor landing is covered in old velvet. Bird decoys perch above window in the Blue Bedroom. Rattan chair in bathroom was acquired for free after it went unsold at a country auction. James's Room, used by Mallory Marshall's decorating partner, James Light, retains a Victorian dresser and mirror that came with the house. Opposite: At the foot of a 1920s wicker bed, a blanket embroidered with verse written by Maine-born poet Edna St. Vincent Millay.







Oh, to be there, um











FOURSQUARE AESTHETIC

In his newly enlarged weekend house, designer Melvin Dwork likes his furnishings sometimes rustic but always refined

By Carol Prisant Photography by Scott Frances Produced by Carolyn Sollis

The original front door welcomes guests to the new hall. Opposite, from top down: The perfectly integrated extension, with terrace; designer Melvin Dwork with his passion, chairs; graduated faience pitchers; the new terrace with its bucolic view.

Melvin Dwork is a genuine no-baloney designer. Ask him the origin of his novel hall lantern, he'll shrug: "Not a clue." Ask him why he waited seven years to expand his Shelter Island weekend house, another shrug: "I didn't have the money." Too rare in the real world, let alone Designdom. Melvin Dwork has much in common with the sturdy furniture and faience he collects. He too is straightforward, and in the man, what you see is certainly what you get.

On the other hand, what you see is *not* what you get at his house. Outside, you see a cozy forties shingle cottage, beachy and cute; inside you get rooms that are breathtakingly light and crisp. Dwork says the place was like that when he found it, though rather small, and all he did was upgrade the kitchen storage, paint the walls, and install some ceiling fans.

For the expansion, however, Dwork doubled the building's footprint, adding a new front hall and a bedroom wing. With walls iced white, few interior doors, and shutters instead of curtains, his amplified cottage became a summer pavilion filled with breeze and flow. A new skylit front hall, its tiled floor custom-made to match the old, has impressive height, and it affords guests that welcome moment of grace before they enter the living room. His super-commodious, intentionally closetless bedroom sports a fireplace and huge exhalations of airy space. Every detail sensitively matches the original core; each charm and oddment is cloned.

Melvin Dwork's foursquare aesthetic is firmly founded in a love for certain repetitious geometries, seen in the squares of the tiled floors, the stripes of the exposed rafters, the abundance of checks. So unselfconscious a designer is Dwork that a visitor had to point out all the checked patterns: the twenty-year-old windowpane pillows on the dining room bench; the antique Navajo rug he has owned for years, seen on the floor by his bed on which a checked throw is draped; the decoration on the tiny pitchers. Not to mention the shirt on his back. Check it out.



The living area stars white duck slipcovers with boxy antique chairs, a Shetland Islands armchair, kilim-covered side chairs, and Arts and Crafts dining chairs. The "Adirondack Chippendale" table under mirror is a favorite.



A plain geometry of checks, lozenges (above the windows), and stripes (the rafters) relates the dining and living rooms. Below: The folding campaign bed is both chaise and guest bed.







Seamlessly connected to the old house by identical detailing, the new sitting room/bedroom wing (both views) has a grained wardrobe "closet," mini-screens to soften corners, and distinctive, strongly sculptural antiques.

FOR MORE DETAILS, SEE READER INFORMATION


RED
yellow
blue
green



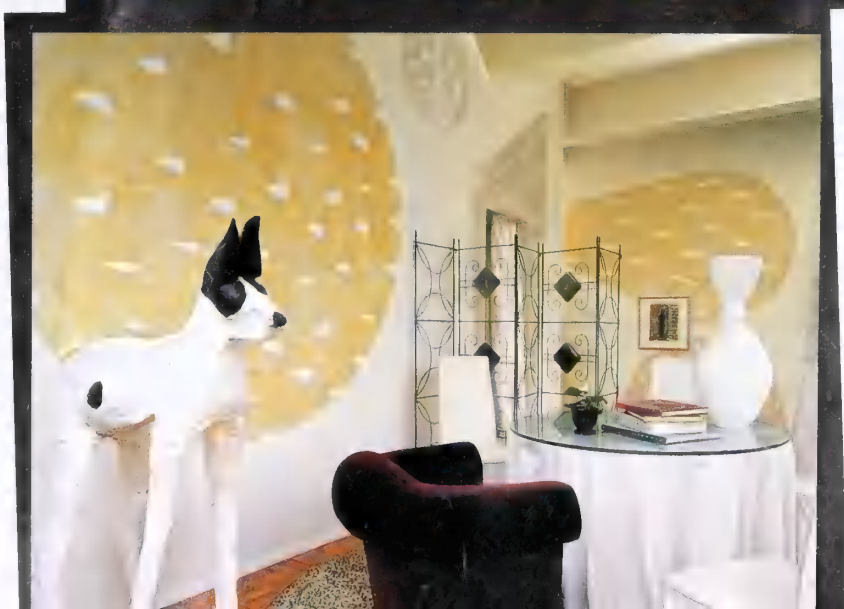




WORKING THE ROOM

When designer and artist John Oetgen gets a room-size canvas to paint on you never know what will happen, but he makes his wondrous wall art with the entire space in mind

BY JUNE KURT
PHOTOGRAPHY BY TOM MCWILLIAM
PRODUCED BY DARA CAPONIGRO



The bedroom of John Oetgen's Manhattan loft has been turned into a fantasy painting gallery, frames and all (opposite). The designer's Herman chair, created for Decorators Walk, was named for his late father. This page, clockwise from top left: Painted pods and spirals evoke earth and eternity in Oetgen's other home, in Atlanta, where an 1830s French table shares by a sofa of his own design. The lately orangerie of a client. Wall-painted "spotlights" in Oetgen's huge loft; 1950s chair gets muted four-color treatment. In the same room, note the painted shadow of the screen.

Before he painted the vast upper-story loft he shares with friends in Manhattan, John Oetgen spent hours staring at a white wall. "Picture this," he says. "A living room with three walls of windows, one is a greenhouse with a mirrored ceiling. It's night; the Chrysler Building is lit up, the Helmsley Building is lit up, headlights from twenty floors down are flickering across the walls and ceiling—amber, streaky. The city is painting the walls." And that, more or less, is how Oetgen conceived the 35-foot wall treatment seen on the preceding page—golden ellipses dashed with light streaks. "It's as if Dick Tracy suddenly came into the room and swung his flashlight around." He adds, "Color has to be about something."



Since he was a child, this Atlanta-based designer has been drawing and painting; right out of design school, he started taking on walls—his own—simply because he loved the big freedom of it. Yet a sharp look at his fantasy surfaces reveals a mind saturated with art and design history.

"When you think back, 17th- and 18th-century walls were covered with painting, especially in Italy," he notes. "Think of the Palladian villas! All this has a historical base." If Oetgen draws on such references, he does so irreverently, gleefully, making every project utterly his own. As fond of the future as of the past, he is a collector of creative pieces, from the quirky "First Chair" of the Memphis design group to an antique French tabletop painted with letters, and he designs jewelry as well as furniture. His favorite period is the 1940s. Freewheeling as he can get with a brush—painting red zebras and framed spirals on his own bedroom walls—his decorating projects for others are often tinged with a serene classicism.

"I don't often get to do walls," he admits. "It takes a trusting client." One such soul was a longtime Atlanta friend with a new condominium. They agreed the room would be "a washy blue," incorporating a few pieces from her former home. Though the designer often executes deft, on-the-spot color sketches of room plans for his clients, wall-work is another matter: There's no Raphaelesque cartoon to work from. The relaxed client went off to Venice for a few weeks, and Oetgen got a ladder and went to work. She returned to walk wide-eyed into an elegantly feminine salon, every inch of which is alive with shimmering images—a dreamy roomscape of stars and stipples and swirls, as if Matisse had doodled for the Empress Eugénie. Though it's pure Oetgen, he happily points out his "Modigliani nude," "Fragonard ceiling of clouds," and "Goldie Hawn daisies." Everything is done in white artist's acrylic on top of an overall low-gloss blue, and Oetgen swears he didn't (exactly) have it planned out.

As silkily formal as the salon is, from gilt chandelier to carved French daybed, this is a room full of dance and drollery. So when Oetgen insists that he "had a wonderful childhood," you believe him. Of course he would like more such open-minded clients, but at the moment seems to have no shortage of creative outlets. When the brush-hand itches, where will it go next? "Well," acknowledges the artist-designer, "it might be fun to paint fabrics."

John Oetgen (above) a very painterly interior designer, created a shimmering salon (opposite) for a "trusting Atlanta client," wrapping the room in a dreamscape of freehand design. He completed the romantic picture with lustrous fabrics in cool solids shading to white, including a Decorators Walk cotton taffeta on the sofa and Brunschwig & Fils silk on the daybed and one sofa pillow. To center the seating, Oetgen designed the paired ottomans rimmed with fuzzy faux fur.



POTPOURRI

Bill Goldsmith has what it takes to create a lush landscape on a concrete patio: dozens of containers from tin tubs to ornate urns

By Mia Amato Photography by Sandra Ivany
Produced by Jody Thompson-Kennedy

Who could resist a dockside house overlooking a saltwater lagoon and the green and golden hills of Marin County, California? Not even an ardent gardener like Bill Goldsmith could, although the concrete-bound rental property offered a patio measuring less than 50-by-50 feet and only a couple of plots of earth to dig in. Undaunted, he set about creating a garden grown almost entirely in pots, using his vast collection of containers ranging from antique ceramics to a stone fountain head and including a fine assortment of battered tin buckets.

Goldsmith first began accumulating buckets during a six-year sojourn in France when he was designing flower-and-fruit-patterned porcelain. (In his long career, Goldsmith has also been an art director, illustrator, botanical artist, and designer of fabrics and furniture.) The town dump in his village of Nançay provided a steady supply of cast-off buckets, rusty but good enough for planters. Some had rust holes perfect for drainage; in others Goldsmith drove nails through the bottom. "That was my first real garden," Goldsmith says about the courtyard of his tiny French cottage. But he took to gardening so quickly that within a year his *potager* was spectacular enough to be photographed for half-a-dozen magazines.



Goldsmith's three-year-old California garden, lush and brimming with roses and annuals, is similar in scale to the French courtyard but much more formal. Pairs of boxwood and juniper topiaries arranged symmetrically give it structure, and as Goldsmith experiments with plants, the color scheme grows increasingly more subtle—green, gray, and gold like the hills across the lagoon. He has been ruthless with roses, replacing a dozen in deep pink and bright yellow with paler shades, and even gives his terra-cotta pots a thin wash of blue-gray acrylic paint to complement the old tin. Some plants will never be banished—gray santolina, golden New Zealand flax (*Phormium tenax*), and the topiaries—but Goldsmith is beginning to think the deep red of the potted plum trees may be a mistake. His philosophy is simple: "If a plant doesn't work, yank it out and try something else."

Bill Goldsmith gives his tiny garden (right) grand symmetry with potted purple-leaf plum trees and matching pairs of boxwood topiary. Double rows of palmlike* Phormium tenax *'Maori Queen' lead down to the lagoon. Above: On a table Goldsmith designed for Sutherland's Teak Collection, he composed finials, funerary urns, and Civil War cannonballs.









Designing his patio as if it were a much larger landscape, Goldsmith included trees, shrubs, and vines. Clockwise from above left: A boxwood topiary ball in a Haddonstone urn. Clematis sieboldii on a wattle fence. Climbing roses 'Alchemist' and 'Iceberg' grow in one of the real flower beds. Geraniums and succulents at the edge of the patio. Washtubs brimming with gerberas and primroses. Center: Flea market watering cans augment Goldsmith's tin collection.





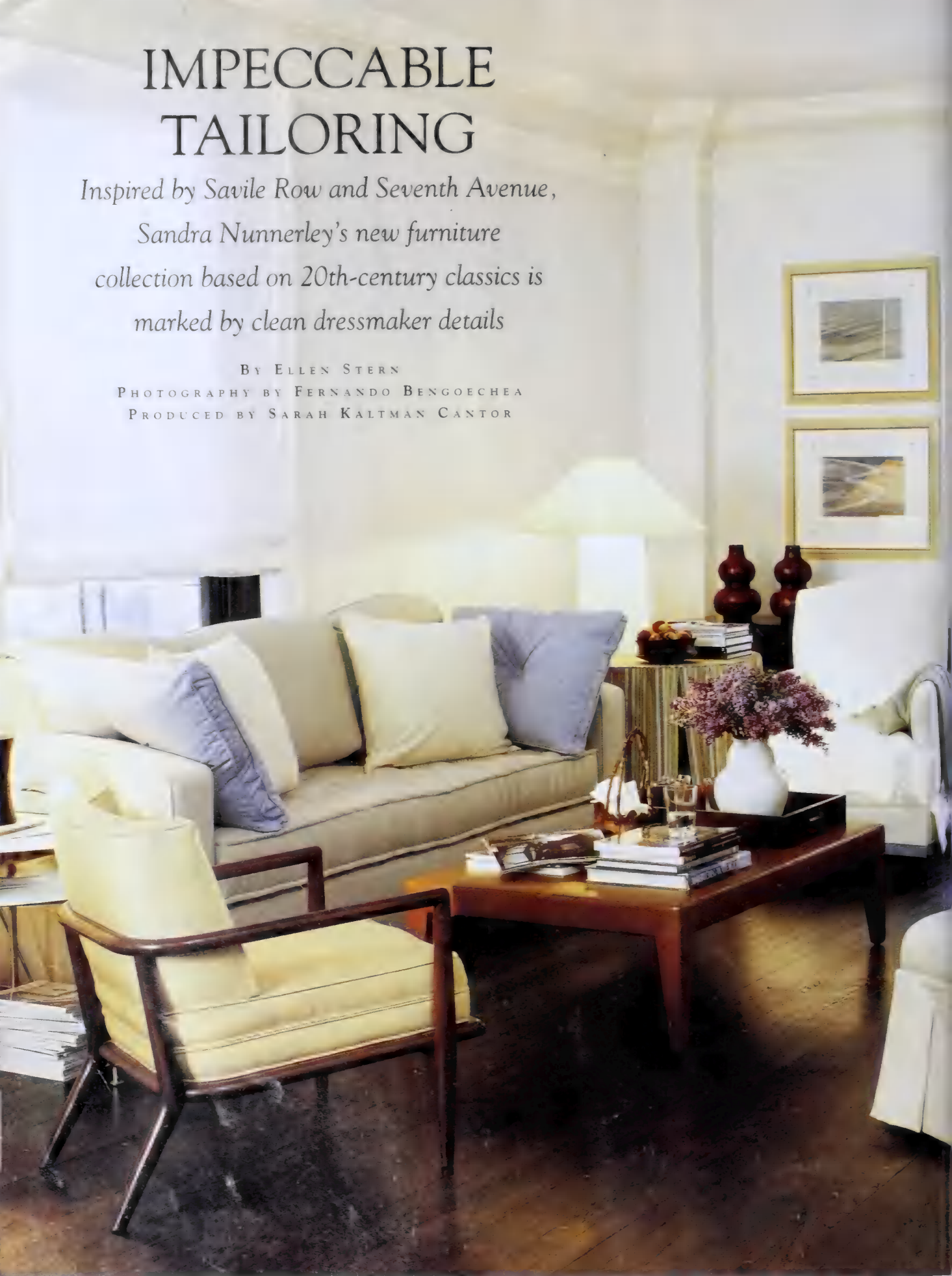




IMPECCABLE TAILORING

Inspired by Savile Row and Seventh Avenue, Sandra Nunnerley's new furniture collection based on 20th-century classics is marked by clean dressmaker details

By Ellen Stern
Photography by Fernando Bengoechea
Produced by Sarah Kaltman Cantor









"This room is speaking the new language," says Sandra Nunnerley (above) of the subtle mix (left) featuring her tailored sofa, chairs, and ottoman, all by Lane. Their crisp edges are softened by Rose Tarlow's carved oak armchair (Holly Hunt) and hand-colored photographs (Staley-Wise Gallery). Raymond Loewy 1950s chests from Wyeth; leather coffee table, Profiles; Deco table, British Khaki; white linen Roman shades, Schumacher. Top: Lane's Billy slipper chair.

She loves clothes and sits ringside at the occasional runway show, but Sandra Nunnerley never wanted a career in fashion. Instead, the designer has taken her passion into the house and come out with a new couture furniture collection, produced by Lane Upholstery.

As many of the moment's hot clothing designers turn to interiors, the architecturally trained Nunnerley has picked up needle and thread. Her modern classics are upholstered with impeccable dressmaking details. Rather than ruffles and bows, she has gone straight—with neat box pleats, sharp-edged inset mitered panels, and wide borders. The look is clean and current and luxuriously pared-down. What's more, she says, "The tailored look means you don't have to do heavy window treatments."

Nunnerley's pieces are a movable feast. "They can go anywhere, mix with everything," says their movable creator, who was born in New Zealand, educated in Australia, lived in London and Paris before coming to New York, and admires nearly every period but Art Nouveau.

And nearly every period's decorators. Here she pays tribute to some 20th-century favorites. The sofa, with its channel-front seat cushion buttoned, stitched, and bordered like a mattress, is named for Nancy Lancaster. The slipper chair is an homage to Billy Baldwin, the seat enhanced by an inset panel of contrasting fabric. Put it together with its matching ottoman and a paisley throw across your lap, suggests Nunnerley, "and it's a chaise thing."

Glamorous armchairs named for Syrie Maugham and wing chairs for Rella MacDougall travel about on wheels; they can be pulled up to a dining table or scattered, easily united with Regency or Art Deco. The dining table here is made of water hyacinth from Thailand. "I love the *detail* you can do with it!" says Nunnerley.

And the console table, linen-draped and punctuated by grommets and laces? "Very Madonna," the designer explains.



Sandra Nunnerley's round dining table (right) was woven of water hyacinth from Thailand. "It can be combined with antiques, beach stuff, whatever," she says. Here it goes with her rollable Rella chairs for Lane; a Robsjohn-Gibbings armchair from the Lin Weinberg Gallery; and a sunny wall lamp from Furniture Paradigms. Lighting the fare on her fringe-skirted console table: the E-lamp from Salon Moderne.

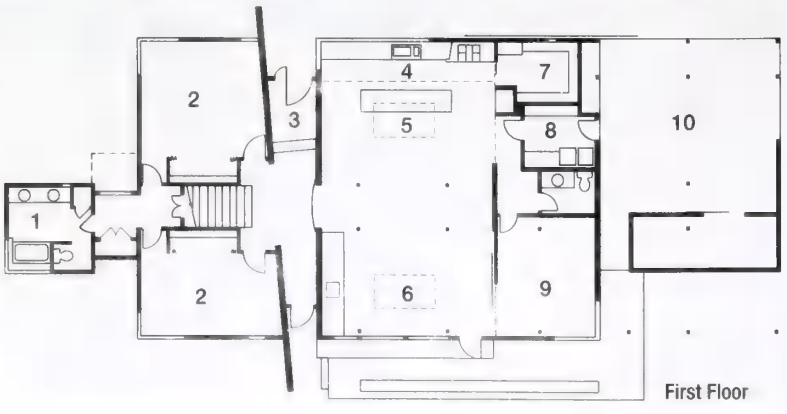
FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION

an, current tailored look, says the designer

u don't have to do heavy window treatments

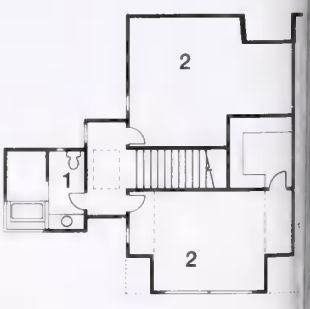






First Floor

1. Bath
2. Bedroom
3. Entrance
4. Kitchen
5. Dining
6. Living
7. Pantry
8. Laundry
9. Study
10. Garage



Second Floor



A corrugated steel-clad tower with a tilted off-center roof dominates the house (above), which opens to a back deck and the view. Left: Plan shows the oblique wall separating the children's bedrooms from the ground-floor living area. Above right: Practicality meets poetry: galvanized metal covers the constantly touched portion of the pivoting front door. Below right: The dark, low-ceilinged entryway opens to a soaring great room.





A SIFT OF CULTURES

Inspired both by neighboring barns and Japanese traditions, a house by designer Fu-Tung Cheng in northern California is an evocative hybrid

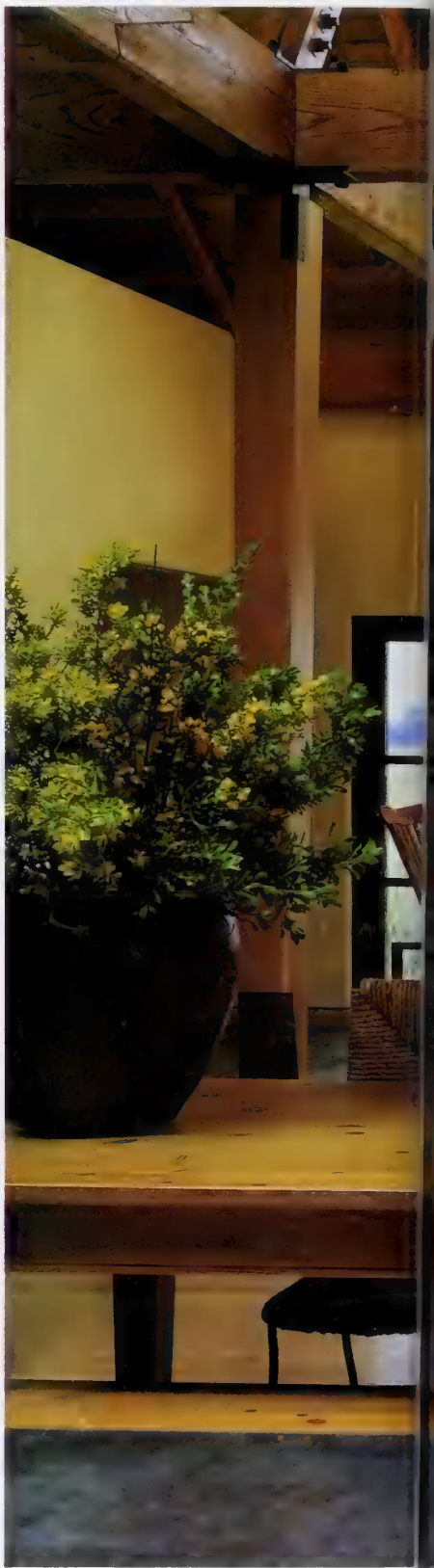
By Christine Pittel Photography by Jeremy Samuelson Produced by Dara Caponigro





Kitchen, dining, and living areas merge into one great room (right) with a table large enough to accommodate last-minute guests. Top: A long, low bench does not interrupt the view. Above: Structural steel poles clad in wood, tapered en pointe *and fitted with plum-colored concrete slippers, frame the well-trafficked wood runway. Below: Fu-Tung Cheng prefers under-the-counter kitchen cabinets. Strong horizontal lines reinforced by strip windows allude to modernism.*





When a barn owl moved into th garage before the workmen had packe up their tools, Berkeley designe Fu-Tung Cheng knew his first house built for a couple with four boisterou young children, was a success. Not onl was the owl fooled; several visitors as sumed the long rectangular house wit a silolike tower was a renovated barn kin to the venerable farm buildings do



ng the northern California countryside.

But under the guise of the neigh-orly vernacular lies an urbane sophisti-ate. The front door—a wide plane of ale ash banded on one side with galva-ized metal—soundlessly pivots open. tep into the entrance hall, where the and-troweled plaster on the walls is npregnated with ultramarine and lack pigments, and the cool concrete floor is acid-washed a deep cypress green. To the left a runway of wood leads into a lofty great room. There the ceiling rises 22 feet and the floating concrete planes of the hearth and kitchen island set up an abstract composition within the sturdy timber-frame structure. The interior is infused with an Asian sensibility, typified by a shallow bowl hollowed out of the concrete island, holding an inch of water and a single flower.

So this house is a hybrid—a sift of cultures blending Japanese traditions and the American barn. Cheng himself embodies an equivalent fusion. Born and raised in Los Angeles, he comes from a distinguished Chinese family adept at cross-fertilizing cultures. His grandfather was one of the first Chinese



doctors trained in Western medicine and attended the Empress Dowager.

Cheng spent his junior year abroad in Japan—"I love the restraint and simplicity of that aesthetic"—where he absorbed the Japanese sense of craftsmanship. His poured-concrete countertops—smooth as velvet and immutable as stone—reveal the poetic potential of concrete and are fabricated with the help of his team in a workshop behind his office. "I was trained as a painter, and I take a hands-on approach," Cheng explains. In the still-wet sludge, he embeds talismans like a tiny azure tile or a fossilized shell.

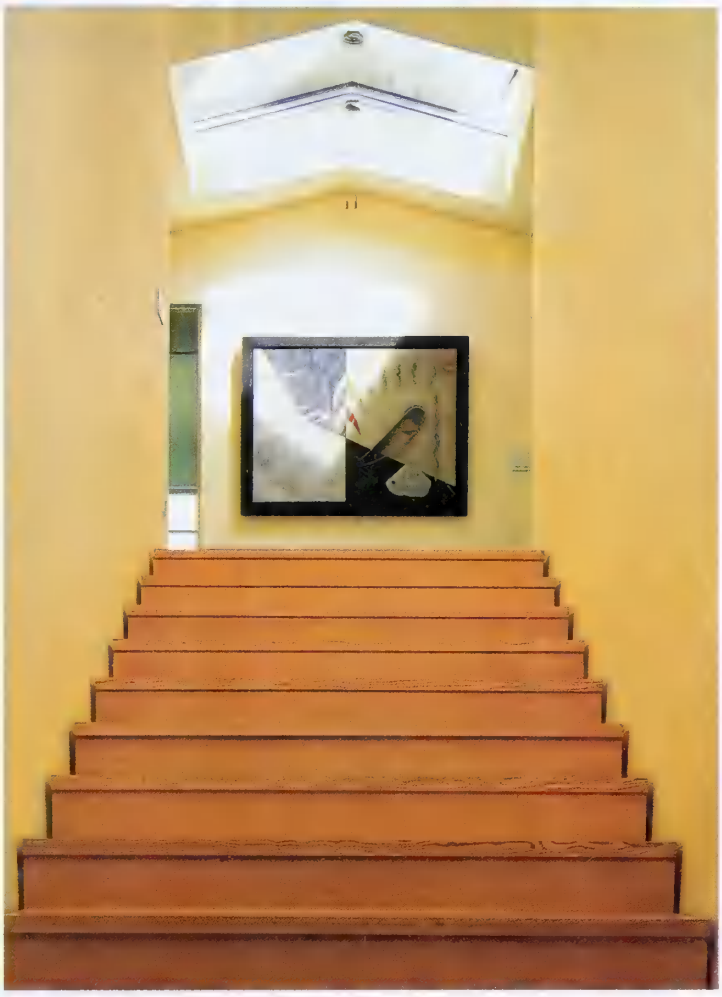
He scrawled runic marks in the kitchen plaster and inlaid assorted artifacts, including a curve of copper and the transmission ring from a Ford pick-up, in the concrete floor near the stairs.

By transforming humble materials Cheng delivers high design at low cost. Corrugated steel sheathes the front facade, tower, and roof. "We saved $1,500 on each skylight by using plastic Lexan instead of glass," he says proudly. Inexpensive white tile lines the bathrooms, and that gallery-worthy light fixture in the kitchen is merely stage light



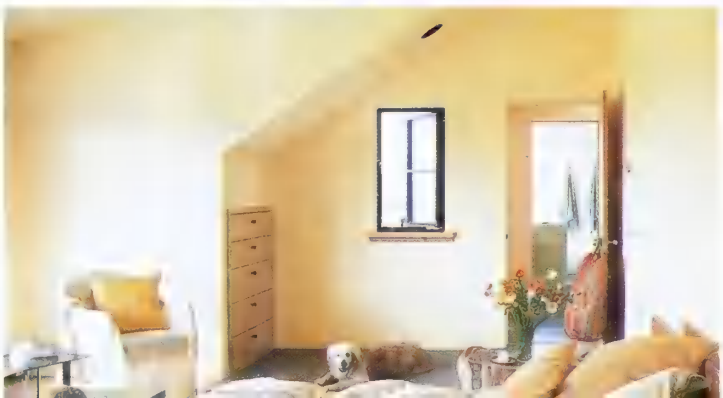
spended on a tightrope of stretched
re. The result is a family-friendly
ouse with a sleek, simple style. Here
e children are precious, not the furni-
re. Two-year-old Rose can pound on
e piano while 8-year-old Sam bounces
basketball on his way outside. "The
ls do laps around the posts in the liv-
g room," says Cheng. "Nowhere is off-
nits for play."





Somehow Fu-Tung Cheng makes a silken slab of concrete float (left). His signature detail—an ammonite shell—is embedded in one corner. Top: Scooped-out basin holds a flower. Above: These generously proportioned stairs continue the axis of the wood runway. Notice the graceful reveal where they don't quite meet the wall. Below: Drawers are tucked under an eave in the master bedroom.

FOR MORE DETAILS, SEE READER INFORMATION





FAMILY FARE

In her modest farmhouse and her small-town restaurant, a talented amateur decorator forges a distinctive style

By Elizabeth H. Hunter
Photography by Melanie Acevedo Produced by Dara Caponigro

Stopping her car beside a vacant lot, Patricia Trainor reaches into the backseat for clippers, then wades into the weeds to cut white-spangled branches from an old spirea. Her own bush has not yet bloomed, and she needs flowers for the restaurant she and her husband, Taylor Alonso, own in Bellport, New York.

Weedy lots, junk stores, Salvation Army outlets, consignment shops—no source is too lowly for Trainor, who finds flowers for her restaurant bouquets, furniture and textiles for her house where other people might not bother to look. "Of course you have to go through a lot of awful stuff," she says, "but it's worth it to find a piece that is well designed."

An old wire chair, which set the style for the restaurant, The Bellport, came from the most unlikely source of all: a homeless man on Madison Avenue. Trainor had never seen him before, but he came up to her dragging the chair and said, "I know you would like this." She paid him ten dollars and stored it for a couple of







"I put together my house the way I do my wardrobe," says Patricia Trainor. "No ensembles, no matching." In her dining room (opposite), 19th-century Chinese chairs at a Biedermeier table. Right, from top: Trainor arranging flowers in her restaurant; Mugsy Malone; old farmhouse where Trainor and her husband, Taylor Alonso, live with their two children.





When remodeling their farmhouse (empty for three years), Trainor and Alonso installed glass doors on two sides of the sitting room. Toile-covered sofa is an old family piece. Trainor brought the pair of balsam-branch tables back from Milan "on my shoulders."

years before finding the perfect spot for it.

"When we bought the restaurant four years ago, we had young children," says Trainor of Mac and Tynan, now 12 and 10. "We wanted to run a place where other couples with children would want to come—colorful and indestructible." Simple wood tables, elaborately combed and glazed, are "not seriously faux," says Trainor, "just funny."

She found more old garden chairs to go with the vagrant's find, painting them in bright colors, and continues to look for funky examples, adding them as they come, furnishing the restaurant the way she does her house. "I can't visualize a finished room as professional decorators do," she says. "I'm a component person and build piece by piece. I think most things in life develop that way—relationships and houses."

Trainor, Alonso, and their boys live in a simple farmhouse, parts of which are probably 200 years old. The rooms, with their cozy dimensions (seven-foot ceilings and tiny square-footage), serve as a scrapbook from the couple's peripatetic past: seventeen years in New York, a year in England with the boys while Alonso studied cooking, a sojourn in India before Mac was born, as well as Trainor's many trips to Milan when she was a fashion publicist. But unlike many houses layered with art and artifacts, this one looks as fresh as it did when the family moved in because, according to Trainor, "Everything is always in a state of flux. I walk around the house with a paintbrush, I am always reupholstering, and I have redone everything about



Patricia Trainor's decorating, this page from top: Sofa pushed in front of the fireplace during the summer. Art Deco–style tiles behind kitchen range. Trainor's garden. Sons Mac (left) and Tynan. Mac with his father in the herb garden behind the restaurant. Opposite, clockwise from top left: Brass and iron bed was bought in Virginia, but lampshade was a gift from a guest. Charles X chest stands at the foot of the couple's bed. Wicker sleigh bed serves as a sofa at the end of the long master bedroom. Family robes hang on the door of the master bathroom. Guest room has English faux-bamboo furniture, screen covered by Trainor in Boussac fabric.













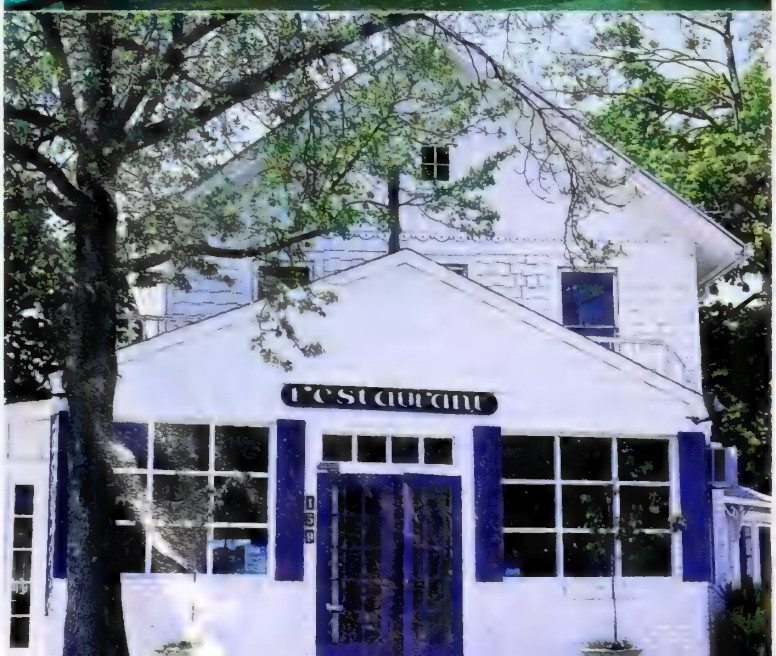
Miss Oreo, the family cat, sits on an iron campaign bed in the boys' room. Patricia Trainor added mirror to a flea-market frame. Trainor, who would like to have paneling in every room because it's "boy-proof," sheathed the walls of a new bathroom (opposite) with aromatic cedar and beaded board. An old towel rack shows off some of her linen collection.

FOR MORE DETAILS, SEE READER INFORMATION









"At The Bellport I go for the big taste," says Taylor Alonso, "nothing subtle, nothing hidden"

fifteen times." She thinks moving to a new house is the best way to edit your possessions. "Rearranging furniture and pictures in a new place really separates the wheat from the chaff," she says.

Taylor Alonso's restaurant cooking also reflects his globe-trotting past. Although he studied classical French cuisine in England, he has been equally influenced by the exotic flavors of India and, of course, by the good American cooking of his youth. At The Bellport he goes for "the big taste—nothing subtle, nothing hidden. "When I cook with ginger I use a lot, and the same is true of garlic."

Trainor and Alonso wanted the restaurant's menu to be more sophisticated than that of their predecessor's hamburger joint, but not too elaborate and intimidating. "This town doesn't want to worry about chic food," says Trainor.

The restaurant has become a favorite meeting place in this village of 2,500, one that looks like Norman Rockwell's small-town America. A regular patron calls the restaurant "The Clubhouse." She says, "If I need to find any of my friends, I look there." Only 25 miles southwest of the glittering Hamptons, Bellport prides itself on being much farther away in spirit—a quiet, family-oriented place of picnics, parades, and Fourth of July fireworks.

For his menus at The Bellport, Taylor Alonso draws on the bounty of Long Island, especially the seafood and, in the summer, corn and tomatoes. Left, from top: Table setting at The Bellport. The restaurant dining room opens to Bellport's main street. The turn-of-the-century building has always been a restaurant. Opposite, clockwise from top left: Saffron corn chowder garnished with chives and chive blossom. Corn-encrusted trout with hominy stuffing. Chocolate bread pudding with strawberries. Antipasto of grilled and roasted vegetables.

Open your cupboard and grab the first thing you see. Chances are it goes with The Other White Meat®. Because from salsa to salad dressing to pineapple to peppers, most everything cooks up great with pork. For recipes send a self-addressed, stamped, business-size envelope to: Recipes Ad, Box 10383, Des Moines, IA 50306. Or visit our Web site at http://www.nppc.org/



If you're wondering WHAT TO COOK with pork, remember, white goes with everything.



GINGER PORK STIR-FRY

1 lb. boneless pork loin, cut into ¾-inch cubes
1 T. soy sauce
1 T. vinegar
1 t. sesame oil
½ t. ginger
1 clove garlic, minced
1 T. water
1 pkg. (16 oz.) frozen stir-fry vegetables

—

Blend soy sauce, vinegar, oil, ginger and garlic in shallow dish. Add pork; marinate for 10 minutes. Spray large, non-stick skillet with vegetable spray. Heat skillet over medium-high heat until hot. Add pork; stir-fry for 3 minutes. Stir water and vegetables into mixture. Cover and cook 5 minutes or until vegetables are crisp-tender. Serves 4.

g., Fat: 8 g., Sat. Fat: 66 mg., Sod 49
USDA Handbook 8-10 ©1997 Pork Producers in with National Pork Board

TASTE WHAT'S NEXT

pork

The Other White Meat®



AD-LINK

For a direct link to our advertisers call the following toll-free numbers or log-in to a web site address.

Automotive

Audi A4 1.8T ■ http://www.audi.com
Aurora by Oldsmobile ■ 1-800-718-7778
http://www.oldsmobile.com
Buick Motor Division ■ 1-800-4ABUICK
Catera ■ 1-800-333-4CAD
http://www.catera.com
Chevrolet Motor Division ■1-800-950-2438
http://www.chevrolet.com/car
Chrysler Brand ■ 1-800-4ACHRYSLER
Chrysler Corporations ■ 1-800-GREATCARS
http://www.chryslercorp.com
Dodge ■ http://www.4adodge.com
Jimmy by GMC ■ 1-800-GMC-8782
http://www.gmc.com
Mercury Mountaineer ■ 1-800-531-6870
http://www.mercuryvehicles.com
Navigator from Lincoln ■ 1-800-2ANYWHERE
http://www.lincolnvehicles.com

Home Furnishings

Baker Furniture ■ 1-800-59BAKER
Bernhardt Furniture Co. ■1-800-345-9875
Drexel Heritage Furnishings
1-800-916-1986 ■ http://www.drexelheritage.com
Fran's Wicker & Rattan Furniture
1-800-531-1511
H.A. Framburg ■ 1-800-796-5514
email: Framburg@mailhost.AIS.NET
Hickory Chair ■ 1-800-349-HKRY
Karastan ■ 1-800-234-1120 ext.88
LaBarge ■ 1-800-692-2112
Norwalk Furniture ■ 1-800-NORWALK
Pier 1 Imports ■ 1-800-447-4371
http://www.pier1.com
Wamsutta ■ 1-800-344-2142
Waterford Society ■ 1-800-444-1997
http://www.waterford-usa.com
Waverly ■ 1-800-423-5881

Kitchen & Bath

Calphalon ■ 1-800-809-7267
http://www.calphalon.com
Jenn-Air ■ 1-800-JENN-AIR
http://www.jennair.com
Kohler Kitchen & Bath ■ 1-800-4KOHLER ext.LR8
http://www.kohler.com
Mrs. Tea by Mr. Coffee ■ 1-800-MRCOFFEE
http://www.mrcoffee.com
Whirlpool ■1-800-253-1301
http://www.whirlpoolappliances.com

Windows

Andersen® Windows & Doors
1-800-426-4261
Hurd Windows & Patio Doors
1-800-2BE-HURD ■ http://www.hurd.com
Marvin Windows & Doors ■ 1-800-346-5128
http://www.marvin.com
Pella Windows & Doors ■ 1-800-54PELLA
http://www.pella.com
Pozzi ■ 1-800-257-9663
http://www.pozzi.com
Velux Roof Windows & Skylights
1-800-283-2831
Weathershield ■ 1-800-477-6808
http://www.weathershield.com

Miscellaneous

Atrovent Nasal Spray ■ 1-888-ATROVENT
http://www.atrovent.com
Biltmore Estates ■ 1-800-411-2529
Diamond Information Center
http://www.adiamond is forever.com
Eukanuba Dog Foods (The Iams Company)
1-800-385-2682 ■ http://www.iamsco.com
Invisible Fence Company ■1-800-PETS-112
http://www.ifco.com
Mannington Impressions Collection
1-800-443-5667
Rainbow International Carpet Care
1-800-840-7404 ■ http://www.rainbowintl.com
Sherwin-Williams ■ 1-800-4-SHERWIN
Spiegel, Inc. ■ 1-800-345-4500
http://www.spiegel.com
Sunbrella - Somfy Retractable Awnings
1-800-441-5118
Tile Promotion Board ■ 1-800-881-8453
Wilsonart Flooring■ 1-800-710-8846
Zyrtec ■ 1-800-BIG-RELIEF
http://www.allergy-info.com

1 cup tomato juice
2 cups fresh or bottled clam juice
1 tablespoon gumbo filé
4 dozen mussels, scrubbed and bearded
1 cup white wine
¼ cup fresh coriander leaves, chopped
Grits cakes, recipe below

To make a roux, melt butter in a heavy saucepan over low heat. Add the flour and cook over medium-high heat, stirring constantly, until the mixture has a rich, dark gold color and smells very nutty. Remove pan from heat and set aside.

Heat 3 tablespoons olive oil in a large skillet over medium heat. Add all the vegetables and garlic and sauté at high heat for about 3 minutes. Stir in the Cajun spice and cook for 2 minutes. Stir in the roux and cook for 2 minutes. Add Tabasco, Worcestershire, tomato juice, and 1 cup clam juice. Cook for 15 minutes over medium heat, stirring constantly. Remove pan from heat. Stir in gumbo filé. Set aside.

Place remaining olive oil in a large stock pot and set over high heat. Add the mussels and sauté, stirring constantly, until mussels start to open, about 5 minutes. Add the wine and cook for 2 minutes. Add the remaining clam juice, reserved sauce, and coriander and cook until heated through.

Place 2 grits cakes in 4 large pasta bowls. Divide the mussels and sauce among the bowls. Serve immediately. Serves 4.

GRITS CAKES

½ teaspoon salt
2 cups quick grits
6 tablespoons sweet butter, room temperature

Place 8 cups water in a 4 quart saucepan and bring to a boil. Reduce heat to simmer. Add salt and slowly pour in the grits, stirring constantly. Cover pan and cook over medium heat, stirring occasionally, for 7 to 10 minutes, or until thick. Remove pan from heat.

Butter a 9-by-13-by-2-inch glass casserole. Pour mixture into casserole. Smooth the top with the back of a spoon. Set aside until cool. Mixture may be refrigerated. Cut out eight 3-inch rounds with a cookie cutter. Set aside.

Warm cakes in a preheated 350°F oven for 10 minutes. Makes 8 cakes.

BUTTERMILK FRIED CHICKEN WITH MUSHROOM FRICASSEE

4 large skinless chicken breasts with wings, meat removed from bones and meat and bones reserved
1 quart buttermilk
Salt and freshly ground black pepper
4 shallots, peeled and minced
¼ cup brandy
1 cup white wine
1 quart chicken stock
1 bunch fresh thyme, tied tightly with string
1 cup flour
1 cup cornmeal
1 teaspoon salt
1 teaspoon white pepper
1 cup peanut oil
Mushroom fricassee, see recipe below
Chopped parsley

Place meat, buttermilk, salt and pepper to taste in a bowl. Cover with plastic wrap and refrigerate overnight.

Place bones in an iron skillet. Roast in a preheated 375°F oven until dark and crusty, about 1 hour. Remove pan from oven. Pour off all the fat except for 1 tablespoon. Place pan over medium-high heat, add shallots and sauté for 2 minutes. Add brandy and allow flame to burn itself out. Add wine and scrape pan. Add chicken stock and thyme and gently simmer for 1 hour. Remove pan from heat. Add water as stock reduces to maintain original quantity. Strain and discard solids. Refrigerate overnight. Reserve stock to make mushroom fricassee. Place flour, cornmeal, salt, and white pepper in a bowl.

Remove chicken and marinade from refrigerator. Dredge pieces in flour mixture.

Heat oil in a frying pan to 350°F. Place chicken in the pan and cook for about 7 minutes on each side, or until golden brown.

Pour mushroom fricassee onto a warm platter. Place fried chicken pieces on top. Garnish with parsley. Serves 4.

MUSHROOM FRICASSEE

6 tablespoons sweet butter
2 pounds button mushrooms, cleaned and stemmed
2 tablespoons flour
Reserved chicken stock
1 cup heavy cream
Dash of freshly grated nutmeg
Dash of cayenne
Salt and freshly ground black pepper

Melt butter in a large skillet. Add mushrooms and sauté over high heat for 7 minutes. Remove mushrooms from pan and set aside. Sprinkle flour over the surface of the pan, stirring constantly. Add reserved chicken stock and reduce by half. Add cream and reduce by half. Add nutmeg, cayenne, salt, pepper, mushrooms and cook until heated through. Makes about 3½ cups sauce. ■


IN CASE OF EMERGENCY, TEAR HERE.
Treat stains on the spot with SHOUT Wipes.
Get help on the spot from the STAIN PROFESSIONALS!™ Call 1-800-991-SHOUT (1-800-991-7468).
SHOUT Wipes
INSTANT STAIN TREATER
TOWELETTE
SHOUT® TO GO.™

Fall & Holiday Catalog Collection

1

ACCOUTREMENTS
Liza



Enchanting selection for your Tea Table, Entertaining, and Elegant Home Decor. Featuring beautiful silver serving pieces, English tea sets, tea cozies, decorative home accessories, clocks, collectible tea cups, Limoges boxes, child's tea sets, gifts, gourmet delights, and many treasures with a tea & garden motif. **Gift with purchase.** US only.

$3

2

American Blind & Wallpaper Factory



American
Blind and Wallpaper Factory

Save up to 82% off 1st quality custom-made national brand blinds and wallpaper! FREE UPS shipping! Ask about 90 days no payment. Shop your local decorating store or shop in the convenience of your own home...call or send for: Blind Sample Kit and measuring guide $2, Wallpaper Catalog over 700 special order patterns $2.

$2

3

Anderson Ultimate Bed

PUT A DRESSER UNDER ANY BED



Put a dresser under any bed. Dust proof underbed dresser has up to 16 drawers. Replaces bed frame. Saves space, ends clutter and underbed cleaning. Beautiful, hand stained, solid wood construction. Cedar lined drawers have ball bearing slides. Optional: 6 ft. long end drawers, headboard, side tables, and mattress featuring "dual firmness" control. Shipped UPS. 48-page color catalog.

Free

4

Antique Hardware & Home



Replica furniture, handware and accessories (many found nowhere else.) Over 200+ faucets & bath accessories, 300 styles of door and cabinet hardware. Also birdcages, mirrors, cigar store indians, carousel horses, 100+ lights and shades, weathervanes, tin ceilings. 80 pages of upscale discontinued items. Most shipped within 24 hours!

$3

5

ARISTOCRAT



REAL-FLAME EFFECT FIRES

Finally, a fireplace with no mess and no ventilation required. These hand-crafted solid brass and cast iron electric fires coupled with our mantels, marble and tile enable you to set up a fireplace anywhere in your home. We also invite you to view our unsurpassed line of crown moulding, columns, balustrading, niches, medallions and brackets.

$5

6

Ballard Designs



The BALLARD DESIGNS catalog of fine home furnishings and accessories is your decorating source for the entire home - from the living room and bedroom to the kitchen and bath. Choose from our exclusive furniture collections, lighting, mirrors, accent pieces and much more. US only.

$3

7



ON THE PLAZA IN NEW YORK

BERGDORF GOODMAN

Enjoy the inviting world of Bergdorf Goodman in the privacy of your own home. The most exclusive designer collections from Europe and America for women. Handsome clothing and accoutrements for men. A glorious world of distinctive items for the home, including silver and china, luxurious linens and exquisite gifts. Receive an entire year of Bergdorf Goodman.

$12

8

Blackwelder's



Featured in our 1997 catalogue is this time-honored romantic Victorian Renaissance Vitrine, crafted with solid cherry. Beautiful accompanying dining, occasional, and bedroom collections available. Blackwelders 175 page full color edition showcases over 2,500 of America's most wanted designer pieces. Save 55%. World-wide delivery. Only $17.95, with a $30 Gift Certificate/refundable upon return.

$17.95

9

Blanche Fine Jewelry



Our Fall catalog features 32 pages of fine jewelry at substantial savings, including the Original Crystal Children® Keepsake Pendants. Boy and girl pendants are made of genuine Italian crystals bezel set in 14kt gold. Available in birthstone colors. Crystal Dogs™ and Crystal Cats™ also available.

Free

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

10

The Bombay Company

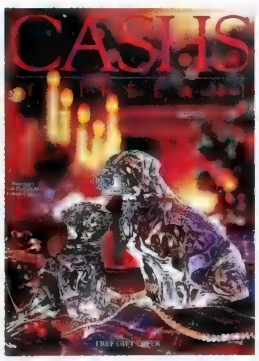


Traditional and classic furniture collections for everyday living. Plus, an exciting mix of framed prints, mirrors, lamps, decorative accents and gifts. Many exclusive pieces from Bombay's own Design Studio. Everything very comfortably priced.

$1

11

Cashs® of Ireland



New 1997 20th Anniversary edition offers 68 pages of exciting, duty-free shopping from Ireland. Over 200 selections of Waterford® crystal – gifts and stemware – a rich choice of classic Irish fashion, plus new treasures from Wedgwood, Irish Dresden, Royal Worcester, Belleek, Royal Doulton, Limoges, Lalique and other famous names. Great gift ideas at excellent values.

$3

12

Chadsworth's 1.800.columns



Our unique IDEA BOOK features an exciting collection of column projects from Classic to Contemporary for interiors and exteriors. The 44-page color IDEA BOOK includes a Columns Product Portfolio. Columns offered in wood, fiberglass, and polyester. IDEA BOOK, $10 plus $3 postage. Columns Product Portfolio $5 (credited to first order). Free flyer.

$13

13

Chambers

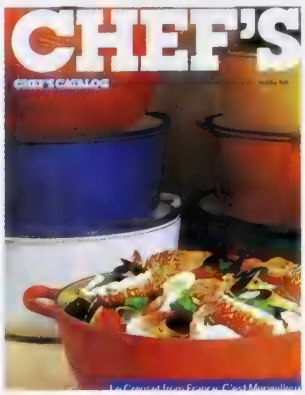


Furnishings for the bed and bath that set a new world standard for comfort and luxury. The Chambers collection of linens, furniture, apparel and accessories represents the best in traditional design and craftsmanship. US only. One year for

$2

14

CHEF'S CATALOG

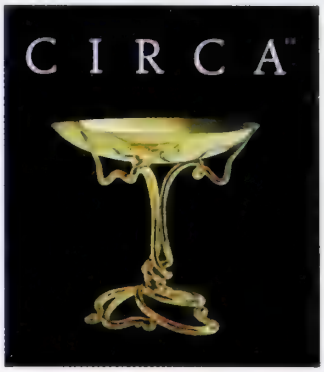


Discover the pleasure of cooking! America's largest selection of professional quality kitchenware. Featuring All-Clad, Calphalon, Cuisinart and more. FREE $5 gift certificate towards your first order. US only.

$2

15

Circa



Introducing Circa, the sumptuous new catalog for those who appreciate beautiful things and bygone eras. You'll find rare one-of-a-kind items of historical significance, along with exquisite (and exquisitely affordable) works by artisans of today – creations that will become the treasured antiques of the next century.

$5

Fall & Holiday Catalog Collection

16

The Collector's Teapot



The source for teapots from the elegant to the humorous! Choose from hundreds of fabulous designs. Famous English fine china, delightful children's tea sets, handmade limited edition teapots, and world renowned teas at great savings. 10% off first order. U.S. Only.

$2.50

17

The Container Store

"Ultimate Closet Planning Guide"



The Container Store makes getting and staying organized easy. As the originator of the storage and organization concept, we offer thousands of solutions to help save time, save space and simplify your life. Send for our Ultimate Closet Planning Guide.

$2

18

Country Curtains.



BEFORE YOU CONSIDER CUSTOM... consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. Free 68 page color catalog.

Free

19

Crate and Barrel



The Crate and Barrel catalogue brings the world to you with everything for elegant entertaining and everyday enjoyment. Classic cookware from France... dazzling dinnerware from Italy... glassware from Finland and Spain plus an amazing holiday collection of decorations, accessories and all-occasion gifts from around the globe. (We ship only in the US)

$2

20

Crown City Hardware Co.



Unlock the beauty of your home with the world's finest collection of restoration and decorative hardware. Our 400 page catalog features over 5000 top quality items, including many pieces once thought lost forever, and every catalog is backed by over 80 years of hardware experience. $6.50, refundable with purchase.

$6.50

21

Cuddledown of Maine

MANUFACTURER OF FINE HOME FASHIONS



An extraordinary selection of luxurious down comforters and pillows; bedding ensembles in cotton, linen and silk; exclusive sleepwear, beds, tables; and custom sewn bedding ensembles. Discount coupon given with first catalogue. Two years,

$4

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2469. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

22

D. Blümchen & Company



"The Best of Christmas Past®" has everything for your old-fashioned celebration! From authentic European crafting supplies, tree trims and garlands to our exclusive Victorian Whimsey™ limited edition glass ornaments and very special holiday decorations made in the Blümchen atelier, we have it all – even wondrous antique finds that we brought back from our travels in Germany. US only.

$3

23

Design Toscano



Page after page of replica European artifacts. Discover breathtaking imported tapestries and an exclusive collection of ornate mirrors. Linger over hundreds of sculptures, wall friezes, and fountains for home and garden. And, new this season, a special group of exquisitely framed replica oil paintings.

$3

24

Diamond Essence™



Do you want to look like a million and save a Fortune too? Adopt Diamond Essence™, as the jewel of your choice. It's Beauty and Elegance rivals a Mined Diamond. Your friends won't tell the difference, wear them for daytime professionalism and nighttime glamour and see the compliments you receive. Our catalog has a wide variety of Diamond Essence™ as well as, Genuine Gems and Sterling Silver Jewelry.

$1

25

Domestications

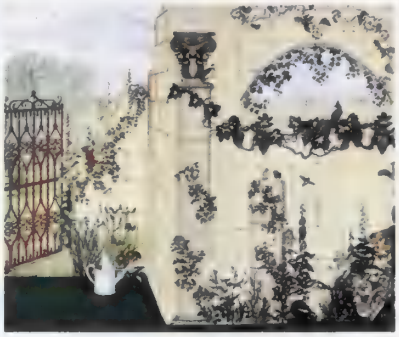


The catalog that brings style home – offers an exciting collection of quality merchandise for the bed, bath and every other room in your home! Create a totally coordinated room... with bedding, accessories, tablecloths, dishes, furniture covers, curtains and more! Incredible values on famous name brands, plus exclusive designs you won't find anywhere else.

Free

26

Dressler Stencil Co.

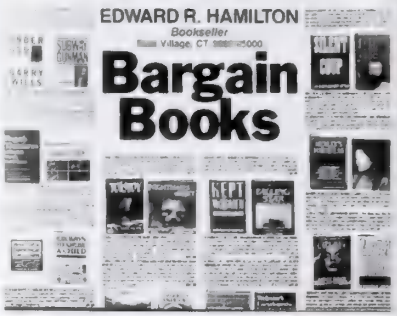


The Image of Elegance in laser cut stencils. Finely detailed select new designs include Iron Trellis, Gates, Peonies, Hydrangeas, Faeries, new vines, tropical birds, mural components and much more. Instructional videos, paints, brushes. Catalog includes technical reference guide.

$7

27

Edward R. Hamilton Bookseller



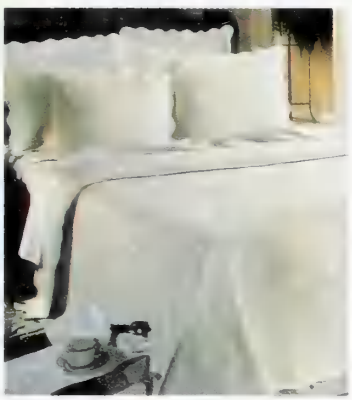
Save up to 80% on recent publishers' overstocks, imports, reprints -- Save 30% or more on a huge selection of current books and best sellers! Home Decorating, Gardening, Cooking, Fiction, Nature, Biography -- over 60 subject areas. America's biggest selection of bargain books, starting at $3.95. Catalog,

Free

Fall & Holiday Catalog Collection

28

Eldridge Textile Co.

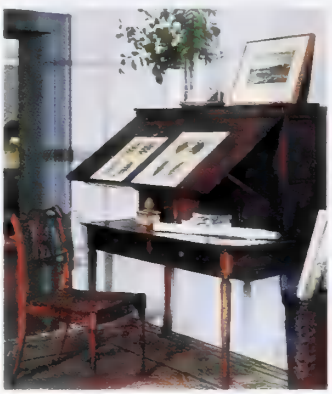


Guaranteed lowest prices on bed linens by Laura Ashley, Bill Blass, Collier Campbell, Cameo, Croscill, Martex and many more! Also save on coordinating bath accessories, window treatments, comforters, duvet covers, bedskirts, shams, slipcovers and upholstered headboards. Cotton sheets up to 330 thread count. Bath towels, too. New bridal registry! Color catalog.

$2

29

Exposures HOMES™



Not to be missed, a new collection of furnishings and accessories, most crafted exclusively for us. Based on designs from the 18th, 19th and early 20th centuries, this collection is presented in elegant homes each reflecting a distinctive style. There is truly no place like Exposures Homes.™

$3

30

Fran's Wicker & Rattan



From spectacular sets to the hard to find specialty items ... all from America's oldest and largest wicker & rattan importer. Widest selection, highest quality and guaranteed lowest prices. Henry Link, Braxton and others 50 to 55% off list. 64-page, color catalog $2 (credited on order).

$2

31

Gardener's Eden



Gardener's Eden offers an exclusive collection of unique products and ideas for the garden, outdoor entertaining, and gift giving. There are creative products that bring the joys of the garden indoors to enjoy for all seasons. US only. One year,

$2

32

The Gazebo of New York



40 wonderous pages! Handmade patchwork and applique quilts, pillows, wallhangings and accessories, storybook crib quilts, bumper pads, crib sheets, dust ruffles, pillows. Gifts! Toys! Plus Gladys Boalt's incredible collectible storybook and historical soft sculpture ornaments.

$5

33

Glorafilia



Glorafilia's stunning new needlepoint catalogue is now available, full of English Florals, delicate Botanicals, vibrant Clarice Cliff and Majolica designs. Available with their exotic kelim catalogue, featuring Eastern and Victorian kits. An inspiration for both the beginner and experienced stitcher. US only.

$5

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489. (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

34

Golden Valley Lighting



Save up to 50% with America's oldest and largest discount source for lighting and ceiling fans. From traditional to contemporary, our complete catalog has it all, in every price range. Since 1926. $2, refundable

$2

35

Gump's by Mail



THE RARE, THE UNIQUE, THE IMAGINATIVE. A world of exquisite gifts, collectibles, and elegant home accessories from San Francisco's legendary gift book. Gump's finds precisely what you need. Receive 10% off your first order with a $5 year's subscription.

$5

36

Hancock's of Paducah



Thousands of beautiful decorative fabrics for drapery & upholstery are featured in full color in our latest catalog. Coordinating trims, cords, & tassels as well as pillows, drapes, and bedding, help make this catalog a one stop shopping resource for anyone decorating their home.

$2

37

Hold Everything



The resource for organized living. We shop the world to bring you collections of innovative products designed to simplify your life. Look for unique home office ideas, wardrobe protection, media storage, closet organization, and a variety of shelving and containers to suit every need. One year for $2. US only.

$2

38

The Horchow Collection



The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens and fashion, all in a wide selection of styles to suit your tastes. The one year subscription fee is applicable toward your first purchase. Foreign, $10.

$5.50

39

THE HORCHOW *Fine Linen* COLLECTION



Impeccable quality, style and value with an emphasis on luxury. Discover a wide selection of fine linens, decorative accessories, towels, toiletries, special furniture accents and more. The subscription fee is applicable toward your first purchase. Foreign, $10.

$5.50

Fall & Holiday Catalog Collection

40

HORCHOW HOME

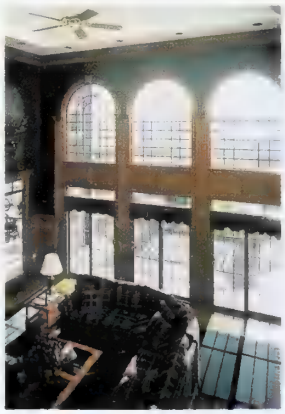


Your world never looked better. Distinctive, quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription, (Cost applicable toward your first purchase) Foreign, $10.

$5.50

41

Hurd Millwork Co.



"All the Comforts of Hurd." Hurd Millwork's catalog shows all the ways Hurd makes people comfortable year-round and in any weather. From high-performance glazings and superior construction to design aesthetics and a seemingly boundless selection of styles, Hurd windows and patio doors are perfect for all homes.

Free

42

IN WALL CREATIONS®

CAN MAKE YOUR LIFE EASIER!



America's most beautiful Ironing Stations with roll-up door, Paper Holders with shelf for a spare, recessed Towel Hangers, Curios, and other "unique" Home Improvement products. Surface mount or recessed. Finished or unfinished Oak. Factory direct! Easy installation.

Free

43

Just Pretend™



Choose from the best in imagination-powered playthings! Dress-up collections that mix, match, and transform. Doctor and cafe playsets packed with realistic gadgets and costumes. Enchanting fantasy dolls and beautiful accessories. These heirloom-quality playthings are available only from our catalog. For boys and girls 3-11.

Free

44



Korth & Company
ANTIQUE REPLICA FURNITURE

A virtual feast of elegant shapes and hand-carved decorations, our 48-page color catalog features our exclusive collection of over 200 heirloom quality antique replicas. Whether a poster bed, armoire, banquet table, lowboy, pier mirror, or window seat, each of our solid mahogany offerings are hand-made replicas of Queen Anne, Chippendale, Louis XV, Regency and Victorian styles, custom finished and affordably priced. $10 US, $15 Foreign.

$10

45

Lanac Sales



Lowest prices, great selection, on all brand name china, crystal, silverware, and now a beautiful selection of fine jewelry and home furnishings. We also feature a computerized bridal registry.

Free

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489, (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

46

Lindal Cedar Homes



Thinking about a custom home? Every Lindal home is an original. Spacious, ight and imaginative. Each home is a custom creation designed to fit your needs and dreams. To start planning your dream home, order our FREE nformation packet.

Free

47

London Lace

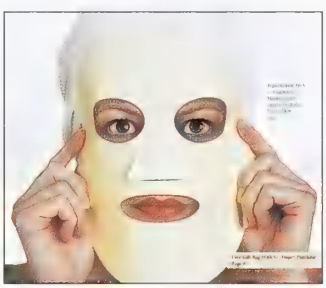


London Lace offers the largest selection of unique reproduction lace patterns dating from 1830 to 1920. Our Scottish, Nottingham and Madras laces are painstakingly reproduced on original Victorian looms. Also available are our exclusive tablecloths and table settings. Outstanding cusomer service. Orders shipped immediately. Color catalogue $2.50, refundable.

$2.50

48

Luminescence



Luminescence brings you the best professional spa products for professional spa results. Wrinkle-therapy, aromatherapy, hydrotherapy... everything from vitamin C wrinkle patches to Egyptian cotton towels. Many professional products previously only available through doctors or estheticians - 100% collagen, 15% alpha hydroxy creams, slimming wraps, professional aromatherapy diffusors for large rooms... more.

$1

49

The Master's Collection

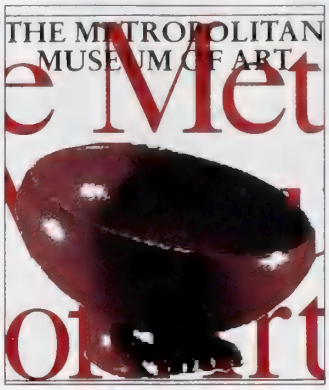


A new catalog of "rare finds" you will find nowhere else. We offer an exclusive collection of Italian replica frescoes, created using authentic centuries-old techniques. Searching for a stunning European tapestry or a remarkable hand-cast, historical bronze sculpture? You'll find it here! These very special treasures join our collection of more than 200 on-canvas replicas of oil painting masterpieces. Two catalog set.

$5

50

The Metropolitan Museum of Art

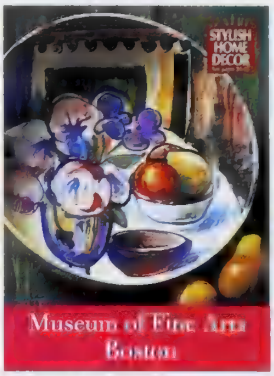


Quality Museum reproductions from a premier American institution. Merchandise is based on masterpieces both ancient and modern. Select from an extensive collection of holiday cards and ornaments, jewelry, scarves, glassware, sculpture, tabletop, books, prints, and toys. Unconditional guarantee. Color Catalog. One Issue.

$2

51

Museum of Fine Arts Boston



Discover a wide selection of affordable treasures! Brilliant adaptations of artwork from the Museum's world-renowned collections. Decorative items for the home, sculpture, prints, holiday cards, jewelry, scarves, and books. Also an assortment of award-winning educational toys and games for children!

$2

Fall & Holiday Catalog Collection

52

Museum of Modern Art



The Museum of Modern Art New York

The very best in contemporary design for personal or business gifts. Desktop, tabletop, travel, and personal accessories: jewelry, toys, tools, furniture, stationery, holiday cards, calendars. Many products are represented in the Museum's Design Collection, and some are produced by the Museum. Corporate Gift Service available.

$2

53

Neiman Marcus



Exclusive. Exceptional. Neiman Marcus by Mail. Fashion, fine linens, gifts and home accessories. The subscription fee is applicable toward your first credit purchase. Foreign, $15.

$6.50

54

newport news



Newport News delivers style and excitement for you and your home. Shop from an exceptional assortment of women's apparel and home furnishings all at unbeatable prices. Every item 100% guaranteed. FREE Catalog.

Free

55

The Old Wagon Factory



WOODEN STORM-SCREEN DOORS beautifully handcrafted in many styles, including Victorian and Traditional, and in all sizes, standard and custom. Also featured are attractive home furnishings, Victorian gable decorations and other trim, benches, swings, planters and window boxes.

$2

56

Past Times

HISTORIC GIFTS FROM GREAT BRITAIN



Choose from hundreds of period items in Britain's leading historic gift catalog. From rich medieval tapestries to elegant Tudor jewellery, Victorian-design silk scarves and much more, all evoke the different ages of England's past.

$2

57

Peerless Imported Rugs Established 1938



PEERLESS IMPORTED RUGS
ESTABLISHED 1938

The Peerless 56-page Oriental Rug Catalog has an extensive selection of hand-knotted and machine woven rugs from the world over – including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' – also runners and rounds. Also included are tapestries from Europe. The Peerless Rug Catalog is a "must."

$1

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489, (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day).

58

Petals®



Elegant rooms and beautiful flowers go together. Yet who can afford the time to maintain fresh flowers, or the expense of replacing them weekly? Glorious silk blossoms, arranged by our designers in charming vases and baskets, are the solution. All you need to do is enjoy them for as long as you wish.

$2

59

Pleasant Company

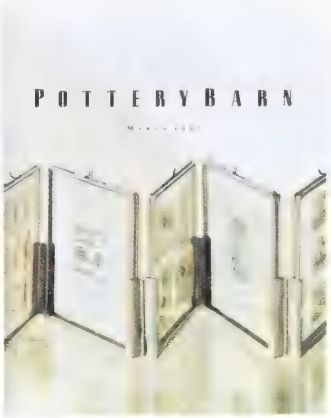


The American Girl of Today® is just like your American girl, with clothes that celebrate her unique style and accessories for all of her individual interests. For girls 8 and up. Available exclusively from Pleasant Company's FREE color catalogue.

Free

60

Pottery Barn



The definitive home furnishings resource for today's lifestyles. Furniture for every room of the house, and linens and decorative accessories from around the world are presented in contemporary and modern designs. US only. One year.

$2

61

Raymond Enkeboll Designs

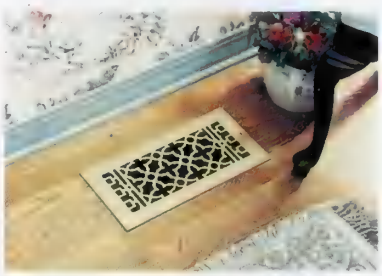


Architectural Woodcarvings crafted by Raymond Enkeboll Designs ©1996. Color Catalog showcases over 500 items including capitals, corbels, moldings, onlays, rosettes, panels etc. Stocked in Maple and Red oak available for immediate delivery. Cost of catalog refundable on first order.

$20

62

Reggio Registers



With over 200 grille sizes & designs, The Reggio Register Co. manufactures the largest selection of in-stock cast iron, cast brass and wood decorative grilles and registers. Whether building, remodeling, or simply redecorating, our beautiful high quality grilles finish off any room perfectly.

$1

63

Rejuvenation Lamp & Fixture Co.



Create an imcomparable ambiance with authentic reproduction lighting, handcrafted in the same manner and of the same materials as the originals. Choose from over 260 chandeliers, wall brackets, porch lights and lamps including Victorian, Arts & Crafts and Neoclassic styles. 76-page color catalogue.

Free

Fall & Holiday Catalog Collection

64

Renovator's Supply



Building, renovating or remodeling? Start here! Choose from over 2000+ home decorating and remodeling items. Period fixtures and hardware, clawfoot tubs, shower enclosures, lighting, ready-to-paint textured wallcoverings, area rugs and runners, solid brass doorknobs, weathervanes & more! 48 pg. catalog.

$2

65

Rhoney Furniture House



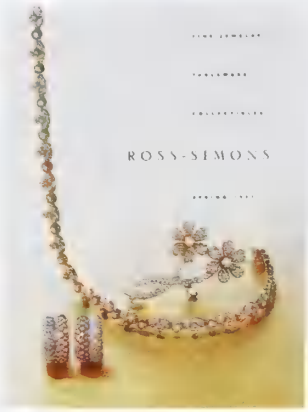
Rhoney Furniture House

Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years' experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure.

Free

66

ROSS-SIMONS



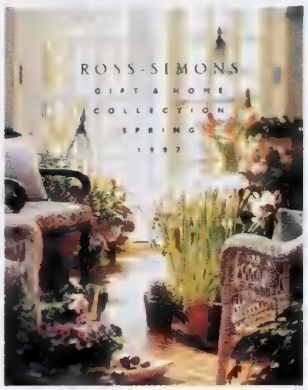
Step into the elegance of our famous national catalog, discover a world of style. Fine jewelry, famous name tableware, quality home accessories and collectibles - all at appreciable savings. Ask about our National Bridal Registry. Ross-Simons, life's luxuries for a lot less. Catalog.

Free

67

ROSS-SIMONS

Gift & Home Collection



The Ross-Simons Gift & Home Collection Catalog delivers elegant accessories and luxury linens for your home. We also offer exquisite gifts and famous name collectibles at appreciable savings. Ask about our National Bridal Registry. Ross-Simons, life's luxuries for a lot less. Catalog,

Free

68

Rue de France



Rue de France offers the finest in french country home decorating. From window treatments, custom-made from exquisite fabrics imported from France, to furniture, bed and table linens, and the perfect accessories for every room in your home. Our catalog brings to you unique and exclusive items that are unsurpassed in quality and distinction.

$2

69

Scully & Scully



Since 1934 Scully & Scully has offered a unique collection of the finest gifts and home furnishings. Whether you visit their Park Avenue store or shop through their catalogue, you will be delighted with the superior quality of their merchandise as well as their service.

$4

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489, (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm) nationwide! or by FAX to 1-800-801-0471 (24 hours a day).

70

Shaker Workshops

Shaker Workshops®

Discover the beautiful proportions and classic simplicity of shaker furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and Shaker chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

Free

71

THE SILVER QUEEN INC



STERLING SILVERWARE

Over 1500 patterns of active and discontinued sterling patterns, estate or new at very affordable prices. Large selection of place settings and serving pieces.

Free

72

Sincerely Yours



Direct from our designers to your doorstep. Exclusive collection of beautiful custom home furnishings and accessories, many designed and made in our own studios. Exquisite selection of bedding, silk florals, fabric-by-the-yard, as well as gifts and apparel. For the discriminating catalog shopper who is seeking the unique.

$3

73

StenArt Stencils



395 stencil designs ready and waiting to decorate your home and crafts. Featuring beautiful realistic flowers, lace, grapevines and garden themes in full **color**. Our 60 pages include traditional country favorites, MiniStencils, stencil paint and custom services too! **FREE** stenciling sponges with purchase. Catalog $4.95 (refundable with purchase).

$4.95

74

Sturbridge Yankee Workshop



Create your own traditions with our country furnishings, Shaker style designs and Victorian accents. We also feature Maine-made furniture, unique folk art, many exclusives. $5 gift certificate on first purchase. One year subscription.

$2

75

Sugar Hill



"WHERE *Art* IS ALWAYS AT HOME"

Offering an inspired collection of custom-designed furniture, uniquely handpainted pieces, decorative accessories, special gifts and collectibles created exclusively for Sugar Hill. Receive a one-year subscription to our 48-page catalog.

$2

Fall & Holiday Catalog Collection

76

sundance



Founded by Robert Redford, Sundance offers an eclectic and unique collection of exclusive home furnishings and accessories, clothing, jewelry, and gifts from artists and craftspeople in the American West and around the World. Catalog $2 (credited toward your first purchase).

$2

77

The Tea Club/ Spice of the Month

The Tea Club

Spice of the Month

Two exciting and unique clubs! Each month the Tea Club delivers 2 rare fine full-leaf teas (30 cups total), while Spice of the Month delivers 2 outstanding exotic spices and herbs (2-3 oz. total). Join today and your first month of membership in either club is just $5. Cancel anytime without obligation. (Tea Club First Month: $5; Spice of the Month First Month: $5; Brochure/Gift Catalog: $2)

$5

78

Terry's Village



Celebrate the season with festive decorations and truly heartwarming gifts from Terry's Village. Terra cotta pots and planters, decorative birdfeeders and colorful windsocks... page after page is filled with exciting treasures. Receive a catalog and a $5 certificate for just $1.

$1

79

This End Up Furniture Co.



The **This End Up** catalog features 54 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our furniture is available in a choice of styles to suit your décor. Our designers have also selected the perfect coordinating accessories to complete the total look. Catalog, $2. Foreign, $5.

$2

80

Today's Casual & Patio

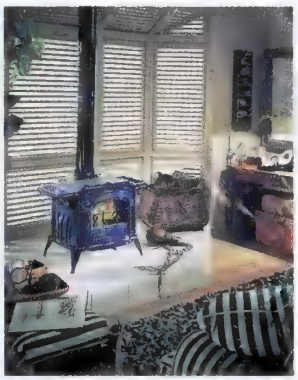


National brands such as Brown Jordan, Tropitone, Winston and Telescope at 50%-60% discounts. New for 1997, BARCANA artificial Christmas trees at similar savings. Warehouse and factory direct shipments nationwide. Personalized service and your Satisfaction always Guaranteed!

$3

81

Vermont Castings



The Vermont Castings Fireside Advisor Catalog features highly efficient wood and gas stoves, fireplaces and fireplace inserts in classic black or porcelain enamel color. Some gas models don't even need a chimney! New this year... the Vermont Castings Gas Barbecue Grill!

Free

To Order Catalogs: Mail in the tear-out envelope form, or clip out form, in this section.
To Charge Orders: Call toll-free 1-800-485-2489 (Monday through Friday, 9am to 9pm, Saturday and Sunday 10am to 6pm nationwide) or by FAX to 1-800-803-0423 (24 hours a day).

82

VICTORIAN PAPERS



A beguiling collection of antique reproductions, replica jewelry, books, nostalgic toys, fragrances, delicate domestications, heartwarming all-occasion greeting cards, elegant correspondence papers, custom calling cards and stationery - countless unusual gift items. Receive an assorted sampler of 8 notecards and stickers, a $5 gift certificate, and a one year catalog subscription - a $15 value.

$3.90

83

Wellington's Leather Furniture



Leather furniture from America's top manufacturers. Our 70 page color catalog features styles including traditional, southwestern, contemporary and more. Nationwide delivery direct to your home. This guide is a must for anyone considering leather furniture. **Guaranteed savings and service** since 1982. Through our catalog we bring you the look and feel of our showroom. Enjoy! $5, refundable.

$5

84

Wicker Warehouse Hackensack, NJ



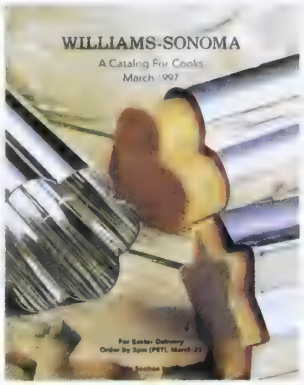
This is just one of 14 different bedroom styles shown in our catalog.

Beautiful wicker and rattan furniture! National brands from Link, Lane, Lloyd Flanders and more! All at 30-50% discounts. Plus our own hand-picked imports of bedrooms, bathrooms, children's furniture and accessories galore! Teak and wrought iron too. All shown in our brand new 112 pg. color catalog. Wicker Warehouse ships nationwide. Send $6.00, Receive $6.00 credit.

$6

85

Williams-Sonoma



For over forty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our Fall catalog offers an exceptional selection of the finest kitchenware, tableware, and specialty food items all suitable for all occasions. US only. One year,

$2

86

The Wooden Spoon



Our new, bigger catalog has more items than ever before! You'll find an exciting range of cookware, bakeware and kitchen accessories including classic kitchen tools, hard-to-find items and the best of what is new. We select the finest items and we guarantee them all. Gift wrapping and gift certificates. Receive a $5 coupon.

$2

87

Worthington Group, Ltd.



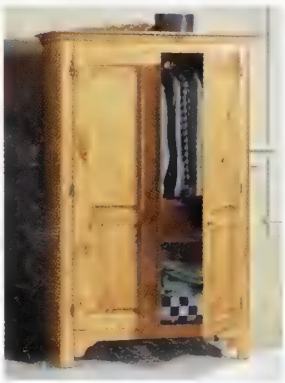
The finest furnishings won't make a home a true showplace. Architectural details turn the ordinary into a custom home. Mouldings, medallions, columns, brackets, mantels, table bases and much more. Worthington Group, Ltd. has the top architectural details available in the United States today. Put your decorating dollar where it counts.

Free

Fall & Holiday Catalog Collection

88

Yield House



Timeless Shaker designs. Warm and welcoming Country. Gently distressed "Antiques." You'll find the styles you love at a pleasingly affordable price. Over 300 furnishing and decorating items for your living room, kitchen, bath, bedroom and home office. America's furniture makers since 1947. 48 pg. color catalog.

$2

89

Zagaroli Classics



Experience the luxury of fine leather furnishings that will fit any lifestyle. From casual, relaxed styles to elegant, sophisticated looks, Zagaroli Classics manufactures leather furniture that meets the highest standards with savings of up to 60%! Comfort, fashion and quality. . .all at factory direct pricing.

$2

Let The Buying Power of 6.3 Million House Beautiful Readers Work for You!

To advertise YOUR catalog here, contact Kara Petry at 212-649-3228. Fax: 212-258-2253 or send an E-mail to kpetry@hearst.com

To order your catalogs, simply mark your selections on the listing below and mail it to: **House Beautiful, Box 1705, Sandusky, OH 44871-1705.**
Payment may be made by check or money order made payable to House Beautiful. Please add $1.50 service charge. We'll forward your request to the companies involved. They will send their catalog directly to you. For information regarding your order, call 419-621-4589.

We also welcome **American Express®, Visa** or **MasterCard**. It's easier than ever to use your credit card:
Call 1-800-485-2489,
(Monday through Friday, 9 a.m. to 9 p.m., Saturday and Sunday, 10a.m. to 6 p.m. Nationwide)
Or FAX your order to 1-800-801-0473 (24 hours a day).
Either way, the call is on us.
This offer expires October 31, 1997

Fall & Holiday Catalog Collection

- ❑ 1 Accoutrements by Liza $3
- ❑2a American Blind Sample Kit . . $2
- ❑2b American Wallpaper Catalog . . $2
- ❑ 3 Anderson Manufacturing . . . Free
- ❑ 4 Antique Hardware & Home . . $3
- ❑ 5 Aristocrat Products $5
- ❑ 6 Ballard Designs $3
- ❑ 7 Bergdorf Goodman $12
- ❑ 8 Blackwelder's $17.95
- ❑ 9 Blanche Fine Jewelry Free
- ❑10Bombay Company $1
- ❑11Cash's of Ireland $3
- ❑12a Chadsworth Idea Book $13
- ❑12b Columns Product Portfolio . . $5
- ❑12c Flyer Free
- ❑13Chambers $2
- ❑14Chef's Catalog $2
- ❑15Circa $5
- ❑16Collector's Teapot $2.50
- ❑17Container Store $2
- ❑18Country Curtains Free
- ❑19Crate and Barrel $2
- ❑20Crown City Hardware $6.50
- ❑21Cuddledown of Maine $4
- ❑22D. Blumchen & Co. $3
- ❑23Design Toscano $3
- ❑24Diamond Essence $1
- ❑25Domestications Free
- ❑26Dressler Stencil Co. $7
- ❑27Edward R. Hamilton Free
- ❑28Eldridge Textile Co. $2
- ❑29Exposures HOMES $3
- ❑30Fran's Wicker & Rattan $2
- ❑31Gardener's Eden. $2
- ❑32The Gazebo of NY $5
- ❑33Glorafilia $5
- ❑34Golden Valley Lighting $2
- ❑35Gump's by Mail $5
- ❑36Hancock's $2
- ❑37Hold Everything $2
- ❑38a Horchow Collection $5.50
- ❑38b Foreign $10
- ❑39a Horchow Fine Linen . . . $5.50
- ❑39b Foreign $10
- ❑40a Horchow Home $5.50
- ❑40b Foreign $10
- ❑41Hurd Millwork Co. Free
- ❑42InWall Creations Free
- ❑43Just Pretend, Inc. Free
- ❑44a Korth & Co. $10
- ❑44b Foreign $15
- ❑45Lanac Sales Free
- ❑46 Lindal Cedar Homes Free
- ❑47London Lace $2.50
- ❑48Luminescence $1
- ❑49Master's Collection $5
- ❑50Metropolitan Museum of Art . . $2
- ❑51Museum of Fine Arts, Boston . . $2
- ❑52Museum of Modern Art $2
- ❑53a Neiman Marcus $6.50
- ❑53b Foreign $15
- ❑54Newport News. Free
- ❑55Old Wagon Factory $2
- ❑56Past Times $2
- ❑57Peerless Imported Rugs $1
- ❑58Petals $2
- ❑59Pleasant Co. Free
- ❑60Pottery Barn $2
- ❑61Raymond Enkeboll Designs . . $20
- ❑62Reggio Register $1
- ❑63Rejuvenation Free
- ❑64Renovator's Supply $2
- ❑65Rhoney Furniture Free
- ❑66Ross-Simons Free
- ❑67Ross-Simons Gift & Home . . Free
- ❑68Rue de France $2
- ❑69Scully & Scully $4
- ❑70Shaker Workshops Free
- ❑71Silver Queen Free
- ❑72Sincerely Yours $3
- ❑73StenArt Stencils $4.95
- ❑74Sturbridge Yankee $2
- ❑75Sugar Hill $2
- ❑76Sundance $2
- ❑77a Tea Club 1st Month $5
- ❑77b Spice of the Month 1st Month $5
- ❑77c Brochure/Gift Catalog $2
- ❑78Terry's Village $1
- ❑79a This End Up Furniture Co. . . $2
- ❑79b Foreign $5
- ❑80Today's Casual & Patio $3
- ❑81Vermont Castings Free
- ❑82Victorian Papers $3.90
- ❑83Wellington's $5
- ❑84Wicker Warehouse $6
- ❑85Williams Sonoma $2
- ❑86Wooden Spoon $2
- ❑87Worthington Free
- ❑88Yield House $2
- ❑89Zagaroli Classics $2

Mailing Address

Name _____

Address _____

City _____ State _____ Zip _____

Day Time Phone# _____

CUSTOMER SERVICE INFORMATION: Please allow 6-8 weeks for catalog delivery. Supplies may be limited. HOUSE BEAUTIFUL will refund your money or credit your charge, for catalogs ordered, should supplies be depleted. For your records, we recommend that you keep a copy of this transaction. To obtain delivery information, call 419-621-4589 or write HOUSE BEAUTIFUL, Box 1705, Sandusky, OH 44871-1705. State the amount of order, date order was sent, method of payment and the name and number of each catalog ordered.

Method of Payment

All orders add $1.50 per entire order for postage & handling.

❑ Check or money order for $_____ (make payable to House Beautiful)

Charge to: ❑ The American Express® Card ❑ Visa ❑ MasterCard

Account# _____ Exp. Date _____

Amount$ _____

Cardholder Name _____

Signature _____

Mail to: House Beautiful, Box 1705, Sandusky, OH 44871-1705.

Ralph and Terry Kovel tell you where it's from and what it's worth



1



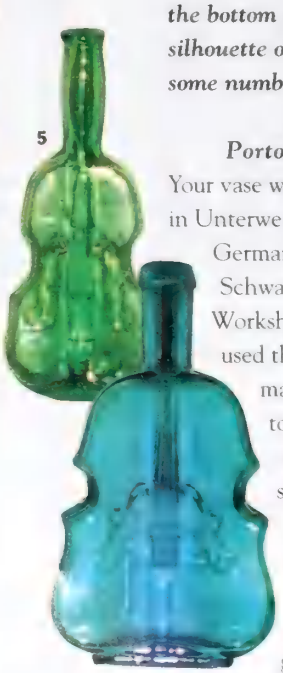
2



3



4



5

1. Can you give me more information about my grandmother's teapot? The handle is made of rattan and the bottom is marked "Made in Japan."

S.V., Worcester, MA

The style of your teapot—bright orange flowers and peasant-like decoration—was popular in Czechoslovakia and England during the 1930s and was probably inspired by the designs of Clarice Cliff of England, who worked from the 1920s until 1972. "Made in Japan" marked exports manufactured from 1915 to about 1943; between 1945 and 1952 the mark read "Made in Occupied Japan." Your teapot would sell for about $50.

2. We're curious about this 6-inch-tall vase we bought in Germany in the 1930s. It's marked on the bottom with the silhouette of a fox and some numbers.

G.S., Portola Valley, CA

Your vase was made in Unterweissbach, Germany, by Schwarzburg Workshops, which used this type of fox mark from 1908 to 1938. The vase's simple shape was popular in the 1920s and '30s. The crystalline glaze, used only on high-quality porcelains, adds to the value of your vase: $150.

3. I inherited this Art Deco chair from my grandmother. It has wood inlay and black lacquer decorations. A label on the seat cushion reads "A. Goodall-Sanford Product, chase Velmo, Reg. U.S. Pat. Off., mohair fabrics, guaranteed moth proof, A. Chase & Co. Inc., selling division." Is it worth having restored?

J.K., New York, NY

Your chair, though obviously made in the 1920s Art Deco style, is most unusual because of its proportions and its mohair upholstery. The label tells the story of the chair, sold by A. Chase & Co. of Boston, Massachusetts, with upholstery fabric made by Goodall-Sanford in the 1920s. The chair is worth restoring, although we wouldn't change the fabric unless it's badly damaged; it adds to the value. If in good condition, your chair would sell for over $750.

4. This trastero, which I bought in New Mexico, is my favorite piece of furniture. It's made by hand of solid pine. How much should I insure it for when I move?

S.S., Dallas, TX

Trastero is the term used in the New Mexico region for a freestanding cupboard like yours. The mortise and tenon construction of the doors, the use of native yellow pine, and the ridged pattern in the center of each door are details found on other cupboards from about 1860. The legs were made unusually long to protect the cupboard's contents from rodents. Insure your piece for $5,000.

5. I have been collecting violin bottles for several years and want to know more about when they were made and how they were used.

T.P., Fayetteville, WV

The earliest violin-shaped bottles, produced in the late 1800s, may have held candy or wine. Various companies used them as gifts for their customers. Most of the bottles collected today are from the early 1900s through the 1930s, and some of these were for perfume. Bottles made in the late 1950s held either whiskey or perfume, or were used as vases to hang on the wall. The size of the bottles ranges from 3 to 10 inches and their value from $7.50 to $125.

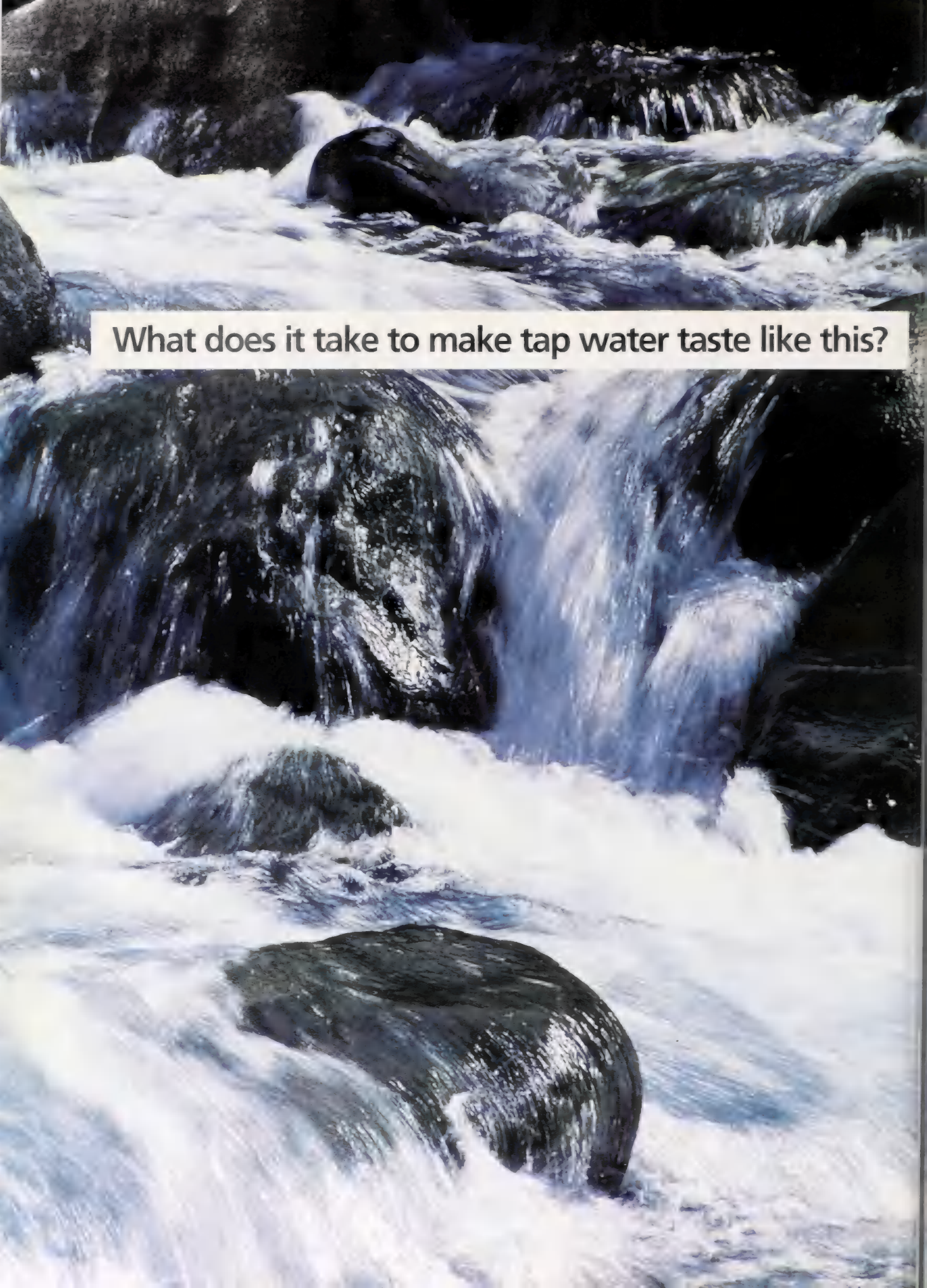
To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

Now wipe out more than grease.



New improved 409® kills 99.9% of germs like Salmonella, E. coli and Influenza.

© 1997 THE CLOROX COMPANY


What does it take to make tap water taste like this?

Not much.



genious filter inside the Brita® Water Filtration Pitcher is one of a kind.
ually eliminates lead and chlorine. Dramatically reduces copper,
ent and water hardness. Best of all, it turns tap water into clear, fresh,
erful water. There's nothing like the great taste of Brita water. Enjoy.



BRITA®

Tap into great taste.

rs a money-back guarantee (details in box). Brita is available at many fine retailers. For the one nearest you, call 1-800-44-BRITA, our website at www.brita.com. Substances removed may not be in all users' water. ©1997 The Brita Products Company



Fat Free Italian Herb & Chees

© 1997 HV Food Products Co

The Smith Family ...



... buys jewelry from the back of a van

... thinks pro wrestling is real

... believes the check is in the mail

... never gets it in writing

... pays retail prices for carpet.

The Smiths aren't bad people ... just a little naive. After all, why would anyone pay retail prices for carpet when they could buy from S&S Mills and enjoy direct-from-the-factory savings?

We offer you premium, quality carpet at low prices. Every style and color imaginable, with only the best fibers and finest stain protection – Wear-Dated®, STAINMASTER® and Scotchgard™.

Best of all, there's none of the hassle you often encounter at local stores or big discount chains. No untrained employees, no commission-hungry sales people, no marked-up prices.

So don't be fooled into paying too much for carpet. Call today for your free sample portfolio. Remember, nobody beats the factory.

Call 1-800-363-1083



protected by Scotchgard™ Soil and Stain Release

WEAR-DATED® CARPET

DUPONT STAINMASTER® Xtra Life®

*DuPont registered trademark for carpet

YES, I want more information about S&S Mills Carpet.
Send me a free, full-color brochure.

How many rooms do you plan to carpet? _____

Name _____

Address _____
(UPS cannot deliver to P.O. Box. Please use street address.)

City _____ State _____ ZIP _____

Phone(_____) _____

Mail to: S&S Mills Carpet, 200 Howell Dr., P.O. Box 1568, Dalton, GA 30722.
Or call: **1-800-363-1083**

®Wear-Dated is a registered trademark of Monsanto Company.
®STAINMASTER is a registered trademark of DuPont.
™Scotchgard is a trademark of 3M Corporation.

EASY FINANCING

EACH ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail stores. The items in this month's feature are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is obtainable to October 1, 1997. All prices are approximate suggested retail.



IMPECCABLE TAILORING

Pages 88 to 91

1. Lancaster sofa, Sandra Nunnerley for Lane—$3,120
2. Cream shams, Intérieurs—$98/ea.
3. Couture table, Sandra Nunnerley for Lane—$1,050
4. Wood bowl, Intérieurs—$120
5. Red lacquer gourds, William Lipton Ltd.—$4,200/pr.
6. Syrie chair, Sandra Nunnerley for Lane—$1,360
7. Chest of drawers, Wyeth—$4,400–5,400
8. Pillow, Intérieurs—$60
9. Billy slipper chair and ottoman, Sandra Nunnerley for Lane—$1,110
10. Deco table, British Khaki—$1,230
11. Wooden tray, Ad Hoc—$220
12. Bamboo lotus bowl, John Rosselli Int'l.—$150
13. Green glass vase, Malmaison Antiques—$500
14. Carafe and cup, Ad Hoc—$62
15. Wooden tall box, Intérieurs—$85
16. Green throw, San Lorenzo—$400
17. Rella chair, Sandra Nunnerley for Lane—$1,225
18. Bottle/vase, Ad Hoc—$62
19. Plates, $16 ea.; flatware, $38/setting; bowls, $13 ea.; dinner plates, $16 ea.—Ad Hoc
20. Dining table, Sandra Nunnerley for Lane—$1,800
21. Wood armchair, Lin Weinberg Gallery—$1,200
22. Console, Sandra Nunnerley for Lane—$1,350
23. Throw, San Lorenzo—$150
24. Creamer, Ad Hoc—$17.50
25. E-Lamp, Salon Moderne—$600

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the August issue is available to October 1, 1997. Please allow 30 days for processing. This House Beautiful reader service is free.

MAIL TO: House Beautiful Magazine, PO Box 1705, Sandusky, OH 44871-1705

Name

Address

City

State and Zip Code

1	**2**	**3**	**4**	**5**
6	**7**	**8**	**9**	**10**
11	**12**	**13**	**14**	**15**
16	**17**	**18**	**19**	**20**
21	**22**	**23**	**24**	**25**

"She got her healthy start on Pedigree Puppy® long before she was even born."

Dr. Fran Smith–
Veterinarian & Top Breeder of Champion Labrador Retrievers

"This little girl is only 16 days old, but she's been getting the nutritional benefits of PEDIGREE PUPPY® for 11 weeks already. That's because I fed her mom PEDIGREE PUPPY® all through her pregnancy to give her the extra nutrition she needed to make sure her little babies grew strong and healthy inside her. And as soon as they are weaned, I will put them on their own PEDIGREE PUPPY.® It's an amazing food, with ingredients like chicken, whole egg, milk proteins and brewer's yeast. I wouldn't raise my puppies on anything else."



FOR A CHANCE TO WIN FREE DOG FOOD FOR LIFE
CALL **1-800-292-2111**

Visit the Waltham website for information on Dog Care and Nutrition at http://www.waltham.com

Developed with vets–
Recommended by top breeders.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Working the Room," page 80.

22 STYLE BEAT *Page 22:* **1. Hangers**, $15/ea.—Repertoire (R), 318 Boylston St., Boston, MA 02116; 617-426-0060. **2. Chest**, 37¼" h., 38¾" w., 18" d., beechwood, leather and chrome pulls, $1,310—Ligne Roset (R), 200 Lexington Ave., Rm. 605, New York 10016; 212-685-1099. **3. Stacking shelves**, 15" h., 38" w., 12" d., fiber lacquered shelves, aluminum legs, $480/ea.—CCD (M), 47 Lusk Alley, San Francisco, CA 94107; 415-543-4349. **4. Table**, oak, 29" h., 64" l., 32" w., $7,238; **long benches**, 17½" h., 38" l., 15" w.; **short benches**, 17½" h., 24" l., 15" w.; $5,608/set of 4 benches (includes 2 long and 2 short)—Ted Boerner Furniture Design (M), 10 Arkansas St., Studio G, San Francisco, CA 94107; 415-487-0110. **5. Foam cutouts**, $500—Barneys New York (R), 660 Madison Ave., New York 10021; 212-826-8900. **6. Kaleidosquare rug**, Milan straw, 72" l., 72" w., $2,700—Aleman/Moore Home (M), 237 W. 18 St., New York 10011; 212-741-2014. **7. Pendant lamp**, #321, 6½" h., 5"d. ia., hand-blown glass, cast-aluminum hardware, matte silver finish, $250—Resolute (M), 1013 Stewart St., Seattle, WA 98101; 206-343-9323. **8. Chair**, 32½" h., 19" w., 19" d., nylon boat cording, anodized aluminum—Randolph & Hein (T), 1 Arkansas St., San Francisco, CA 94107; 415-864-3371. **9. Chaise**, 31" h., 74" l., 33" d., walnut-stained legs, custom sizes, $3,200—Salon Moderne (R,T), 281 Lafayette St., New York 10012; 212-219-3439.

28 A NEW LEAF **A New Leaf** (R), 1645 N. Wells St., Chicago, IL 60614; 312-642-1576.

50 GREEN MAPS **Modern World Design**, 212-674-1631. *E-mail:* web@greenmap.com. *Web site:* http://www.greenmap.com.

52 PROJECT HOME OFFICE **Monarch computer work center**, The Coventry Collection, #2549, washed pine finish, 73½" h., 56⅛" w., 23" d., $450—Sauder Woodworking Co.; for stores: 800-523-3987. **Twentieth Anniversary Macintosh**, $7,500—Apple Computer, Inc. (M); 800-538-9696. **Desk chair**, designed by T.H. Robsjohn-Gibbings for Widdicomb, $3,350—Aero Studios (R), 132 Spring St., New York 10012; 212-966-1500. **Orange boxes**, from $32; **desk calendar**, $120; **vases** on mantel, from $360; **leather wastepaper basket**, $271; **leather-bound books**, from $97—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Cordless phone**, #KX-TCS970B, $349.95—Panasonic (M); 800-222-4213. **Rug**, 11'5" l., 8'4" w., wool, $7,700—Entrée Libre (R,T), 110 Wooster St., New York 10012; 212-431-5279.

54 A GRAND OBSESSION *Pages 54 and 55: Restaurant:* **Balthazar,** 80 Spring St., New York 10012; 212-965-1414.

58 ULTIMATE HARMONY *Pages 58 to 67: Designer:* **Tom Parr. Upholstery on sofa in drawing room**, Old Rose Chintz, 100% glazed cotton, Colefax & Fowler—Cowtan & Tout (T), 979 Third Ave., NY 10022; 212-753-4488. **Upholstery on antique chairs,** Rustington, Colefax & Fowler, 100% viscose—Cowtan & Tout, see above. **Fabric on library walls,** Longford Pink; **fabric on sofa,** Bailey Rose, Colefax & Fowler—Cowtan & Tout (T), see above. **Fabric on dining room walls,** Bernard Thorpe's Ticking Stripe—Stark (T), 979 Third Ave., New York 10022; 212-752-9000. **Fabric on chairs,** Nina, Colefax & Fowler—Cowtan &Tout, see above. **Chest of drawers**, 18th-c. Portuguese, leather covered and studded. **Fabric on bedroom walls,** Floral Toile, Colefax & Fowler—Cowtan & Tout, see above.

68 ANNUAL MAGNETISM *Pages 68 to 73: Designer:* **Mallory James Interiors,** Mallory Marshall and James Light, 200 Danforth St., Portland, ME 04102; 207-773-0180. **All slipcovers, pillows, curtains, bedclothes**—Mallory James Workrooms, see above. **All curtain fabrics**—M & A Linens (T), 270 W. 39 St., New York 10018; 212-869-5078. *Sleeping porch:* **cupboard top**, antique—Polly Peters Antiques (R), 26 Brackett St., Portland, ME 04102; 207-774-6981. **Cupboard bottom**—Arthur Smith Antiques (R), Wells Union, Rt. 1, Wells, ME 04090; 207-640-6996. **Chair**, antique—Wonderland Antiques (R), Rt. 1, Wells, ME 04090. **Urn**—Polly Peters Antiques, see above. **Pillow**, antique—Trifles Antiques (R), Bath, ME; 207-443-5856. **Chair fabric**, porticcio #1990, white 15, cotton pique, from Pierre Frey—Donghia Showroom (T), 979 Third Ave., New York 10022; 212-935-3713. *Living room:* **English chairs**, antique—Riverbank Antiques (R), Wells Union, Rt. 1, Wells, ME 04090; 207-646-6314. **Low table, shell table, lamps**—Mallory James, see above. **Sofa**—Domain (R); 800-888-1388. *Sunporch:* **Daybed; table**, antiques—Polly Peters Antiques, see above. **Daybed fabric**—Bosal-Gail-Ann Fabric (R), 605 Rt. 1, Dunston Corner, Scarborough, ME 04074; 207-883-5956. **Floors**—Michael Durkee Floors; 207-734-6481. *Dining room:* **Table and chairs, chandelier**—Polly Peters Antiques, see above. **Green bookcase**—Wonderland Antiques, see above. *Kitchen:* **White Castle stool**—Pumpkin Patch Antiques (R), Rt. 1, Searsport, ME; 207-548-6047. **Desk**—Polly Peters Antiques, see above. **Skirt fabric**, Bosal-Gail-Ann Fabric, see above. *Hall:* **Doorstop**—Westport Antiques (R), 8 Milk St., Portland, ME; 207-774-6747. **Fabric on windowseat**—Bosal-Gail-Ann Fabric, see above. *Blue room:* **bureau, mirror**—Polly Peters Antiques, see above. **Birds**—Riverbank Antiques, see above. **Chairs**—Arthur Smith Antiques, see above. **Rug**—Venture Antiques (R), 101 Exchange St., Portland, ME 04101; 207-773-6064. *Green bedroom:* **Bed**—Mallory James, see above. **Duvet fabric**—Bosal-Gail-Ann Fabrics, see above. **Chair**—Arthur Smith Antiques, see above. *Bathroom:* **Table, mirror, chair**—Polly Peters Antiques, see above. **Faucets**—Architectural Antiquities (R); 207-326-4938. **Drawing**—Lois Herndon; 207-766-5103. *Blue bedroom:* **Bed, table**—Polly Peters Antiques, see above. **French wire basket**—Riverbank Antiques, see above. **Lamps, blanket**; handsewn by Dorea Engstom, Ltd.—Mallory James, see above.

74 FOURSQUARE AESTHETIC *Pages 74 to 79: Designer:* **Melvin Dwork, Inc.,** 19 Ave. of the Americas, New York 10013; 212-966-9600. *Porch:* **Chaises**—Budoff Classic Furniture (M), 860 E. Broadway, Monticello, NY 12701; 800-548-0204. *Living room:* **Upholstered chairs**—Melvin Dwork, see above. **Sofa bed**—Avery Boardman, Ltd. (T), 979 Third Ave., New York 10022; 212-688-6611. **Mask and prints above**—Robert Courtright. **Watercolor**—David Bassine. **Red print**, in hall—RuffinoTamayo. **Pillow fabric** (on bench), window pane check—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. *Bedroom:* **Bed; armchair,** Melvin Dwork design, upholstery—Henry Chan Furniture, 11 E. 26 St., New York 10010; 212-689-1845, and **coffee table,** in buffalo leather—Melvin Dwork design, see above. **Armoire**—Kinnaman & Ramaekers (R), PO Box 1140, Wainscott, NY 11975; 516-537-3838. **Painti**—above bed, *The Sleepers* by Joseph Glasco.

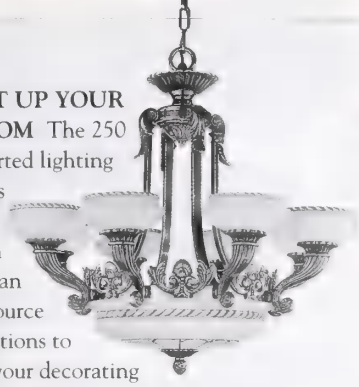
80 WORKING THE ROOM *Pages 80 to 83: Designer:* **John Oetgen,** 2300 Peachtree Rd. N\ Atlanta, GA 30309; 404-352-1112. *Entrance hall:* **Side table**—Niedermaier (M); for stores: 31 528-8123. **Leopard rug**—Designers Carpet (T), 351 Peachtree Hills Ave., Ste. 215, Atlan GA 30305; 404-262-1720. **Pillow fabric**, Singeries #PF17645—Decorators Walk (T), 979 Thi Ave., 18 Fl., New York 10022; 212-319-7100. *Atrium:* **Table and bench**, 18th-c. Venetian Regalo Antiques (R,T), 351 Peachtree Hills Ave. NE, Ste. 137, Atlanta, GA 30305; 404-23 4899. **Art Deco stone statue**—Travis Company (R), 12 Kings Circle NE, Atlanta, GA 303(404-237-5079. **Chair**—Twentieth Century Antiques (R), 1044 Nether Highland Ave., Atlan GA 30306; 404-892-2065. **Velvets on chair**, Black Oak, Gainsborough velvet #IS1473-2(Old Gold, Gainsborough velvet #Thorp 35312; Emerald, Regency velvet #Thorp 44822; Cam Prestige velvet #IS1368-2—Decorators Walk, see above. *Dining area:* **Purple chair**, Neo Gallery (T), 409 W. 44 St., New York 10036; by appointment: 212-262-9250. **Slipcovers**, whi linen #RL1344-1—Decorators Walk, see above. **Screen**—Twentieth Century Antiques, s above. *Blue room:* **Silk** upholstery on ottoman, Liapong-finn #70—Randolph and Hein (T), 2 E. 59 St., New York 10022; 212-826-9898. **Leopard**, upholstery on ottoman, #P207901—Pier Frey at Donghia (T), 979 Third Ave., 6 Fl., New York 10022; 212-935-3713.

84 POTPOURRI *Pages 84 to 87: Garden designer:* **Bill Goldsmith,** 25 Teal Rd., Belvede CA 94920. **Teak chairs**, designed by John Hutton—Sutherland (M), Teak Collection; f showrooms: 800-717-TEAK. **Teak table** with pedestal base, designed by Bill Goldsmith—Suth land Teak, see above. **Snozzles fabric**, designed by Bill Goldsmith—Peter Fasano (M); for sho rooms: 413-528-6872. **All upholstery**—Stoich Upholstery (T), 274 Magnolia Ave., Larksp CA 94939; 415-459-1132. **Umbrella**—Santa Barbara Umbrella Co. (M), PO Box 6884, San Barbara, CA 93160; 805-683-9464.

88 IMPECCABLE TAILORING *Pages 88 to 91: Living room:* **Lancaster sofa**, #3214-03, 8 $3,120; fabric, #804 Entrada, color: 019 natural; Pillow fabric on sofa, 811 primer, color: 0 copen, buttons, Entrada, color: 019 natural; **Syrie chairs**, #3205-01, $1,360; chair fabric, #8 color: 001 bone; trim on chair, fabric #811 primer, color #003 indigo; **Couture table**, 36" s table, #3203-85; $1,050; fabric, 801 verdun; color: 383 coin; lining fabric, 811 primer, color: 0 indigo; **Billy slipper chair**, #3208-10 and **Billy ottoman**, #3208-05, together $1,110; **fabric**, #8 entrada, color: 019 natural; **center fabric and buttons**, #811 primer, color: 001 bone—Interi Collections by Sandra Nunnerley for Lane Upholstery (M), PO Box 849, Conover, NC 2861 704-322-9131. **Chests of drawers**, Raymond Loewy, $5,400, $4,400—Wyeth (R), 151 Frankl St., New York 10013; 212-925-5278. **Henley armchair**, #360 in oak, by Rose Tarlow Melro House, $3,300—Holly Hunt New York (T), 979 Third Ave., New York 10022; 212-755-65 **Red lacquer gourds**, antique, $4,200/pr.—William Lipton Ltd. (R), 27 E. 61 St., New Yo 10021; 212-751-8131. **Wood bowl**, #3166, $120—Intérieurs (R), 114 Wooster St., New Yo 10012; 212-343-0800. **Paper lamp**, Ingo Maurer, $450—Frederic Williams (T), 200 Lexingt Ave., New York 10016; 212-686-3218. **Blue throw**, cashmere, Himalayan Cashmere Compa $475—Gibson Line (R), 230 Fifth Ave., New York 10001; 800-323-5020. **Photographs** Michel Fresson, *Ocean Reflection* and *Calm Water*, $1,000/ea.; **silver gelatin print**, by Debor Turbeville, *Gate & Facade of Building*—The Staley-Wise Gallery (R), 560 Broadway, New Yo 10012; 212-966-6223. **Lamp,** tripod table lamp, by T.H. Robsjohn-Gibbings, $1,500—Hins & Co. (T), 979 Third Ave., New York 10022; 212-688-5538. **Pillow**, $60; **tall wooden box**, $8 **cream wool shams** on sofa, $98/ea.—Intérieurs, see above. **Green paisley throw**, $400—S Lorenzo Fine Art & Antiques (R), 123 W. Broadway, New York 10013; 212-766-4770. **Coff table**, leather, $5,395—Profiles (T), 200 Lexington Ave., New York 10016; 212-689-69 **Wooden tray**, $220—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-26 **Bamboo lotus bowl**, antique, $150—John Rosselli Int'l. (R), 523 E. 73 St., New York 10021; 2 772-2137. **Deco table**, $1,230—British Khaki (R), 62 Greene St., New York 10012; 212-34 2299. **Wood armchair**, T.H. Robsjohn-Gibbings, $1,200—Lin Weinberg Gallery (R), Wooster St., New York 10012; 212-219-3022. **Togo table**, $629—B & B Italia (T), 150 E. 58 S New York 10022; 212-758-4046. **Roman blind fabric**, Middleton linen, white—Schumach (T), 939 Third Ave., New York 10022; 212-415-3900. **Roman blind construction**—Monte Co man (M), 132 W. 22 St., New York 10011; 212-463-0085. **Green glass vase**, $500—Malmais Antiques (R), 253 E. 74 St., New York 10021; 212-288-7569. **Toned silver gelatin print** by De orah Turbeville, *Unseen Versailles*, $3,500—The Staley-Wise Gallery, see above. **Glass carat and cups**, $62—Ad Hoc Softwares, see above. **Andirons**—Profiles, see above. **Bali Hai Dini table**, Hyacinth Collection, #4134-84, $1,800; **Rella chairs**, #3226-01, $1,225; fabric on chai #811 Primer, color: 033 indigo; trim, #19190; **skirted console table**, Couture tables collectio #3200-07, $1,350; fabric, #811 Primer, color: 001 bone, lining and border, 801 Verdun, color: 3 coin, trim, braided suede lace in brown—Interior Collections by Sandra Nunnerley for La Upholstery, see above. **Montis Wall lamp**, Gaston Marticorena, $350—Furniture Paradigms (7 200 Lexington Ave., New York 10016; 212-685-3218. **E-lamp**, $600—Salon Moderne (R), 2 Lafayette St., New York 10012; 212-219-3439. **Creamer**, sand, $17.50; **plates**, sand, $16; **bott** light green, $62; **flatware**, bronzeware, $38; **wineglasses**, $17.50; **bowls**, $13; **dinner plates**, sag $16—Ad Hoc Softwares, see above. **Throw**, $150—San Lorenzo, see above.

92 A SIFT OF CULTURES *Pages 92 to 97: Designer:* **Cheng Design,** 2808 San Pablo Av Berkeley, CA 94702; 510-849-3272. *Principal:* Fu-Tung Cheng. *Project architect:* **Robin F. Levi** *Project designer:* Frank Lee. *Project design and fabrication team:* **Glenn Gardner, Tak Lau, Robe Ryan, Janet Szalay, Chris Tong, Steve Valdez, Greg Vendena**—Cheng Design, see abov *Contractor:* **Netzow Construction**; 707-829-3322. *Landscape:* **Blasen Landscape Architectu** 415-332-5329. **Cabinets**, designed by Cheng Design, fabricated by—Solid Wood Custom ca inets; 707-829-5156. **Countertops**, custom concrete designed and fabricated by—Cheng Desig see above. **Windows and doors**—Custom Window Corporation (M); 800-255-1820. **Piv door**, designed and fabricated by Chris Tong—Cheng Design, see above. **Cable lighting**—Ga Cauchois Design (M); 510-465-1543. **Paintings** in living room and staircase—Kai B. Cher 310-392-6001.

98 FAMILY FARE *Pages 98 to 107: Restaurant:* **The Bellport,** 159 S. Country Rd., Bellp NY 11713; 516-286-7550. **Ceramics**, designed by—Barbara Eigen, 150 Bay St., Jersey City, 07302; 201-798-7310. **Painted tables**, designed by—Nina Davis, 1105 Kelso Rd., Great Falls, V 22066; 703-757-0158.



LIGHT UP YOUR ROOM The 250 imported lighting fixtures available from American LightSource offer solutions to your decorating problems at substantial savings. Catalog, $5 (refundable with purchase). American LightSource, 5211D, W. Market St., Suite 803, Greensboro, NC 27409, or 800-741-0571.



SECTIONAL SEATING This modular seating sectional can be configured to any size. There are also coordinating swivel recliners, dining groups, and more. For a catalog, send $6 (refundable) to Wicker Warehouse, 195 S. River St., Hackensack, NJ 07601-6926, or call 800-274-8602; in NJ: 201-342-6709.



INDOOR AND OUTDOOR FURNITURE Fran's Wicker & Rattan Furniture is America's oldest and largest wicker and rattan importer. They have the widest selection, highest quality, and guaranteed lowest prices. For a free 64-page color catalog, write to Fran's Wicker & Rattan Furniture, 295 Route 10, Dept. HB87, Succasunna, NJ 07876, or call 800-531-1511, Dept. HB87.



MORNING GLORIES FESTOON AND JABOT is available with blues, greens, and a touch of peach on soft yellow from Country Curtains. They are made from 100% cotton lined with white 50% cotton/50% polyester. The ined festoon comes in widths of 31" $28 each) and 38" ($37 each) and the ined jabot (24" wide per pair) comes in engths of 38" long ($40 pair) and 63" long $50 pair). Set requires a double rod. Add 12.50 shipping per order. Made in the USA. or a free 68-page catalog, write to Country Curtains, Dept. 3877, Stockbridge, MA 01262, or call 800-456-0321.



LUXURIOUS LEATHER LOVESEAT Mayfield Leather offers this stunning Chesterfield loveseat, perfect for that small space that needs a touch of class. Other heirloom-quality designs are available in over 60 top-grain leathers. For a catalog ($5, refundable with order), write to Mayfield Leather Seating and Accents, PO Box 1745, Hickory, NC 28603, or call 800-342-7729.

WINDOWS AND WALLS National Blind & Wallpaper Factory has merged with Style Wallcovering to become one of the largest mail-order discounters of quality blinds and wallpaper for your home. Free shipping. For a free brochure, call 800-477-8000.





IOME FURNISHINGS Carolina Furniture irect represents dozens of major brands of rniture and decorative accessories at 40 to 0 percent off retail. Purchase will be delivered nd set up in your home by professionals. or a free brochure, call 800-838-7647.



WALLPAPER AND BLINDS Custom-made national brands are available at a savings of up to 82 percent. For a free blind sample kit and measuring guide, or a wallpaper catalog with over 700 special-order patterns ($2), call American Blind and Wallpaper Factory at 800-735-5300.



CARPET DIRECT FROM THE MILL Shop in the comfort and convenience of your home for premium carpet. S&S Mills has over 1,000 color and style combinations at prices 50 percent below retail. Call 800-210-9359 for a free brochure.

OUSE BEAUTIFUL® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. ■ Chief Executive Officer; Gilbert C. Maurer, Executive V-Pres. ■ Chief Operating ficer; Victor F. Ganzi, Senior V-Pres., Chief Financial, Legal Officer; Jodie King, Secretary; Edwin A. Lewis, V-Pres. ■ Treasurer. Hearst Magazines Div.: Cathleen Black, Pres.; K. Robert Brink, Executive V-Pres.; George J. Green, Executive Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. ■ Resident Controller; © 1997 by The Hearst Corporation; all rights reserved. The magazine is not responsible r unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. tent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, Houses and Plans, d Ideal Buys. Periodicals postage paid at New York, NY, and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A. Postmaster: Send dress changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.

GUARANTEED TO BE THE LOWEST PRICE...ALWAYS!

WALLPAPER AND BLINDS

We've merged with *Style Wallcovering* & Mary's Wallpaper to become the largest discounter, bringing you unbeatable buying power!

FREE Blind Sample Kit!

NEW LOWER PRICES!



UP TO 82% OFF

MINIS • VERTICALS • DUETTE® SHADES
PLEATED SHADES • WOODS • SHUTTERS



EVERY PATTERN FROM EVERY BOOK SEEN ANYWHERE!

- No extra processing fees!
- We only sell 1ST quality name-brands!
- Your satisfaction guaranteed!



FREE SHIPPING WITHIN 48 HOURS!

1-800-477-8000

NOW OPEN 7 DAYS A WEEK!
Weekdays 7:00 a.m. to 12:00 midnight Sat. & Sun. 8:00 a.m. to 10:00 p.m.
400 GALLERIA #480 • SOUTHFIELD, MI 48034

NATIONAL BLIND & WALLPAPER FACTORY

NOBODY SELLS FOR LESS!

MAYFIELD LEATHER



Choose from a collection of unique accent chairs, bar chairs and great sofas/loveseats in rich leather. Custom order, all at reasonable pricing. Call or write today for our complete leather line. $5 (credit with purchase) including first class postage.

1-800-342-7729

Mayfield Leather Seating

340 9th St. SE Hickory, NC 28602 Fax 704.324.5127



Delicate **fishnet canopy,** hand-tied double thread, custom-tied. Pure or Creamy-white in various traditional designs (double diamond shown). Pre-shrunk. Available in Twin, Double, Queen, King—you furnish exact measurements (knotted bedspreads available). Ck., M.O., Visa, M/C, Ppd., Sat. Guaranteed. Free Literature, **Tel. 1-800-735-5191.**

Virginia Goodwin®

1363 Big Hill Rd., HB978, **Boone, N.C. 28607**



3211D West Market St., Ste. 803 • Greensboro, NC 27409

Guaranteed Lowest Prices • Quality Name Brands
Call toll free with manufacturer and style number

Catalog $5 Refundable

1-800-741-0571

No Sales Tax in Most States

FURNITURE

1-800-334-9094

- Designer Brands
- Custom Orders
- Solid Woods
- Courteous & Qualified Sales Staff
- Professional Delivery
- At A True 50% Savings



DISCOVER NEW HOME FURNISHINGS AT 1-800-334-9094!

HOMEWAY FURNITURE

121 W. LEBANON ST., MT. AIRY, NC 27030

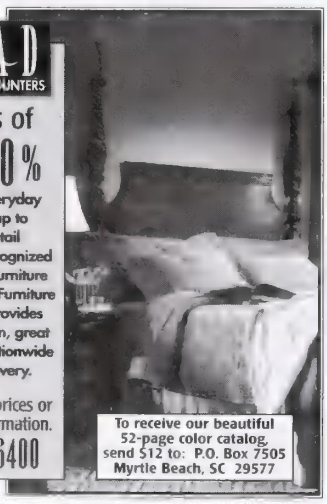
TRIAD FURNITURE DISCOUNTERS

Savings of 40%-50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

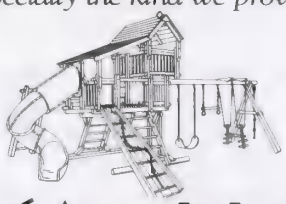
803-497-6400



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

GIVE YOUR KIDS MORE STRUCTURE.

Especially the kind we provide.



woodplay

ASK ABOUT OUR FREE SHIPPING OFFER.

800-966-3752

http://www.woodplay.com

WALLPAPER & FABRICS

FREE DELIVERY

UP TO 81% OFF

ALL MAJOR BRANDS

WHOLESALE DISCOUNTS

- Orders Processed Same Day
- Have Name of Book, Pattern Number/Page No.
- List Price and Amount of Rolls /Yards

No Sales Tax (except NJ)

GUARANTEED LOWEST PRICES

1-800-843-6567

AMERICAN WALLCOVERING DISTRIBUTORS

2260 Route 22 • Union, New Jersey 07083

WALLPAPER AND BLINDS

Up To 80% Off Retail



- Free Delivery
- Same Day Processing
- Altered Patterns Identified

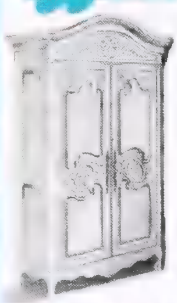
Open 7 Days a Week • 10 a.m. - 8 p.m. EST

1-800-624-1224

BEST WALLCOVERINGS, INC.

Family Owned & Operated Since 1948

CAROLINA FURNITURE DIRECT



- Best Prices
- Knowledgable Sales Staff
- More Repeat Customers
- Insured In-Home Delivery

Call Now For Quotes or Information

1-800-838-7647

MISSING A PIECE OF YOUR PATTERN?®

Replace pieces or add to your sterling silver at up to 75% off retail. We specialize in new and used flatware and hollowware. Over 1,200 patterns in stock. Call or write for a free inventory of your sterling pattern. *(We buy sterling silver, with a careful appraisal for maximum value.)*



Pattern shown: Chantilly by Gorham

Beverly Bremer SILVER SHOP

3164 Peachtree Rd., NE, Dept. HB, Atlanta, GA 30305 / Mon.-Sat. 10

404 261-4009

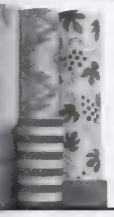
NEVER UNDERSOLD!

WALLPAPER & BLINDS
40% TO 80% OFF

WALLPAPER
All first quality. Call with book name, pattern or page number. Altered pattern numbers identified.

BLINDS
- Real Wood Blinds
- Pleated Shades
- Vertical Blinds
- Mini Blinds

Graber Bali HunterDouglas
Duette Verosol
Louverdrape
Kirsch Delmar Levelor
Joanna & more



More than a million satisfied customers!

800-862-2424
MOST ORDERS SHIPPED IN 3 DAYS.

Hours: M-F 8am-9pm SS 9am-6pm EST
20467 Old Cutler Rd., Miami FL 33189

Over 70,000 Patterns- Up To 100 Years Old!

World's Largest Retailer of Discontinued & Active China, Crystal, and Flatware



Huge 3,500,000 Piece Inventory!

Call today to start receiving **FREE** lists of the pieces available in all your patterns.

REPLACEMENTS, LTD.

1-800-REPLACE (1-800-737-5223)
1089 Knox Road, PO Box 26029, Greensboro, NC 27420 • Dept. HB

WALLPAPER... ORDER DIRECT!

LOW PRICE GUARANTEE!
Find a lower price and we'll match it!*

- Toll free customer service and technical help line
- No hassle returns
- Hundreds of brands
- Ships within 48 hrs.
- America's largest wallpaper retailer



SHERWIN WILLIAMS

*Competitor's price must be verifiable Retail sales only
©1997 The Sherwin-Williams Company

MasterCard VISA AMERICAN EXPRESS Card DISCOVER NOVUS

1-800-442-3775
Mon.-Fri.: 8:30 a.m.-10 p.m. EST.
Sat.-Sun.: 10 a.m.-6 p.m. EST.

COAT OF ARMS PLAQUE



Over 30,000 researched Coats of Arms and we can create a Coat of Arms for any other name.

Order your name and Coat of Arms crest on a handsome wall plaque reproduced in original heraldic colors. An impressive 14-1/2"x17-1/2". The Classic Plaque will add that "special touch" to any room in your home. A three dimensional hand carved effect in walnut woodtone finish, the Plaque makes a unique gift that's truly personal for family or friends.

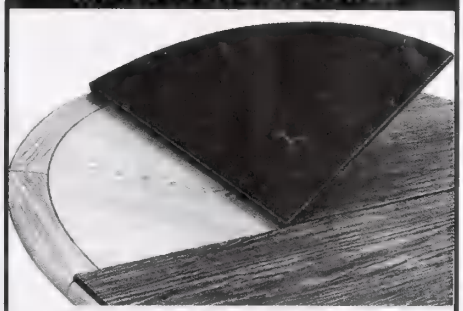
MONEY BACK GUARANTEE.
Send $49.95 (in Ohio add 5.75% sales tax) plus $3.88 shipping and handling to:

HALBERT'S, INC.
3687 Ira Road • Bath, Ohio 44210
1-800-423-1097

HB5

CUSTOM TABLE PADS

GUARANTEED LOWEST PRICES



Direct from America's oldest and largest manufacturer.
No deposit or messy C.O.D. 30 Year Guarantee.

1-800/328-7237 Ext. 260

Sentry TABLE PAD CO. SINCE 1911

C-88



PET DOORS

- SELF CLOSING
- LOCKABLE
- WEATHERPROOF
- QUIET, EASY USE
- SIZES FROM CAT TO GREAT DANE

FREE CATALOG!
70 styles for doors, walls, screens, sliding glass doors, garages + electronic doors

Write: Pet Doors USA, Inc. Dept HB897
4523 30th St. W., Bradenton, FL 34207
Call 800-749-9609 or 941-758-1951

$$$ SAVE $$$ SAVE $$$ SAVE $$$

DECORATOR FABRICS

First Quality
Low, Low, Prices!

Give us manufacturer's name, pattern, color and yardage.
ALL MAJOR COMPANIES.
FREE SHIPPING

ABC Decorative Fabrics
2410 28th Ave. N. • Clearwater FL 34621

TOLL FREE **1-800-500-9022**
Mon.-Sat. 9a.m.-5:30p.m. EST
In-stock merchandise from the major mills.

$$$ SAVE $$$ SAVE $$$ SAVE $$$

Guaranteed Lowest Price
All Major Patio & Teak Furniture
Call to order Now and Request Free Catalog



CAROLINA PATIO WAREHOUSE
(800) 6 PATIO6 or (800) 672-8466

FABRIC - WALLPAPER

Stencil Kits!

Discount Wallcovering

Up To **82%** *Off Msrp*

Satisfaction Guaranteed
1-800-870-6468

FABRICS
Call w/ Manufacturer & Pattern

STENCIL KITS
Call for Full Color Samples - $2 Postage fee is refundable

Same Day Processing

FREE SHIPPING ALWAYS 1st QUALITY
Discount Wallcovering - Montville, NJ 07045

The Difference is SERVICE

FABRIC - WALLPAPER - STENCILS

50 YEARS OF SERVICE AND SATISFACTION

FACTORY DIRECT

Custom order fine quality sofas, love seats, chairs, chaise lounges, ottomans & more. Use your fabric or ours!



Brass Nail trim available

1-800-248-3876 EST
or write: HUNT GALLERIES, INC.,
P.O. BOX 2324 HB97, HICKORY, NC 28603.

Hunt Galleries® Inc.

Learn **Interior Decorating** at home



- America's Largest Decorating School
- America's Most Complete Course
- *Only* School with Full Videotape Training
- *Only* School with Full Audiotape Training
- *Only* School with FREE Membership in nationwide Furniture Discount Club

FREE CATALOG • 800-451-SHEFF

Name _____
Address _____
City/State/Zip _____

Sheffield School of Interior Design
211 E. 43 St., Dept. HB87, New York 10017

Global Wallcoverings & Blinds

SAVE UP TO **82%** OFF RETAIL ON BLINDS!

Verticals • Duettes • Pleated Shades • Horizontals • Woods

SAVE UP TO **80%** OFF RETAIL ON WALLCOVERINGS!

- FREE ordering kit for blinds
- Special wallpaper case discounts
- Check your local retailer's & write down pattern number & manufacturer
- Weekdays 7am to 12 midnight
- Sat. 8:30am to 7pm • Sun. 10am to 7pm

Free UPS
No Sales Tax Outside IL

ALL MAJOR CREDIT CARDS ACCEPTED

Kirsch GRABER BALI DEL MAR LEVOLOR LouverDrape HunterDouglas

1-800-220-7610

3359 WEST MAIN STREET, SKOKIE, IL 60076

FREE BROCHURE

NORTH CAROLINA'S FINEST HOME FURNISHINGS!



SAVE UP TO 70%

300 top brand name manufacturers at tremendous savings. Worldwide Delivery. ALL DEPOSITS ARE PROTECTED BY SURETY BOND!

FOR FREE BROCHURE CALL

1-704-938-9171

Village Furniture House

146 West Avenue, Kannapolis,NC 28081

ABSOLUTE GUARANTEED LOWEST PRICES

FREE BLIND KIT!

SINCE 1912 PINTCHIK HOMEWORKS

BALI HunterDouglas LEVOLOR DUETTE

#1 IN CUSTOMER SERVICE & EXPRESS DELIVERY!

WE GLADLY BEAT ANYBODY'S PRICE!

- FREE UPS (48 states)
- NO SALES TAX (outside NYS)
- LIFETIME WARRANTY
- WHOLE HOUSE DISCOUNTS

800-847-4199

in NYS (718) 996-5580 FAX (718) 996-1966

222 Ave. U, Brklyn, NY 11223

house beautiful

ACCENTS

ADD A TOUCH OF

classic elegance

TO YOUR HOME



We are pleased to offer a selecti of items that reflect a variety time-honored traditions in decorati To order please call **1-800-285-706**

MERCURY GLASS VASE & NUT DISH

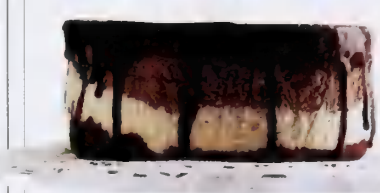
A revival of the 19th century craft known as silver glass is the inspirati for our lovely marquise vase and ou nut dish. Both items feature a doub wall of glass, gilded on the inside w pure silver.

#851820 Vase (14" H) $99.95
#851821 Nut Dish (6½" dia. x 6½"H). $49.95.



HANDMADE MINT JULEP CUP

You don't need to wait for a Kentuck Derby party to find a use for this delightful silver-plated cup. It's perfec for a small flower arrangement or as decorative element all by itself. Hanc made in the USA **#851818 Mint Julep Cup (4" H) $16.95; with three-lette monogram #851819 $24.95.**



HANDCRAFTED GLASS CAKE STAND

In the latter part of the 19th centur glass cake stands were highly value by bakers for their classic simplicity and practicality. Today, they are equally prized as decorative items. Our version is an exact replica of a popular cakestand first manufactur in the 1870's. And like those that were available a century ago, ours individually hand-pressed. The stan is 7 inches high, the platform 9 inch in diameter. **#321817 Glass Cake Stand $84.95.**



To order please call
1-800-285-7060

Visa, MasterCard, Discover and American Express are accepted. You may also send check or money order t

HOUSE BEAUTIFUL ACCENTS
P.O. Box 400821, Dept. HF871
Des Moines, IA 50340-0821

Please add $4.95 shipping and handling

THE HEARST CORPORATION 250 W 55TH ST. NY, NY 100

house beautiful

MARKETPLACE

CLASSIFIED

CARPETING - FLOORING

ACCESS CARPET. All Brands. Hardwood, Vinyl, Rugs, & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84.

BUY WHOLESALE: Carpet, Vinyl, Vinyl Tile And Hardwood Flooring. Save 30% To 60%. Cash/Charge. **BEAVER CARPETS**, Dalton, GA. **1-800-742-7058.**

CARPET EXPRESS "America's Floor Store" offers you true wholesale prices on Carpet, Vinyl, and Hardwood Flooring. Call toll free **1-800-922-5582.** Located: 915 Market St., Dalton GA 30720.

FOR 25 YEARS THE TOP BRANDS OF CARPET, Vinyl, & Wood at the lowest prices. A. West & Co., Dalton, GA. 800-247-3707.

FURNITURE

1-800-488-6493 CRAVEN FURNITURE HAS LOWEST PRICING ON BRAND NAMES FOR HOME/OFFICE FURNISHINGS. SPECIALIZING IN LEATHER, LEXINGTON, HOOKER PLUS MORE.

0% FURNITURE DISCOUNTS. 500 finest brands. In-home delivery since 1933. CHERRY HILL FURNITURE, High Point, NC 1-800-666-0933 brochures. 1-800-888-0933 quotes.

BRASS BEDS - IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Layaway and payment plans. FREE color catalog. Brass Bed Shoppe, 12421HB Cedar Road, Cleveland Heights, OH 44106. (216)229-4900.

HOME ACCESSORIES

SPACIOUS LIVING IS YOURS! Fine linens, lace, and vast tea accouterments. Beautiful affordable gifts. Free brochure. Paddington Place 1-888-203-4062.

REAL ESTATE

ALL CREDIT ACCEPTED. Refinance Mortgages. Fast Unlimited Funding: Investment, Home Improvement, Balloon Payments, Bill Consolidation, Dream Vacations. High Debt & Self Employed OK! H.A.S. Financial 1-800-925-8540.

For more information or to place an ad call: 1-800-324-4589 or write to: Kathleen Gleason, Smark, 512 W. Burlington Ave., La Grange, Il 60525

Oriental Rugs

- Choose from over 7,500 rugs *IN STOCK*
- Sizes from 1' x 1' to 12' x 20' and larger
- We import directly and *SELL FOR LESS*
- Rugs sent on approval - we pay shipping
- Send for our *free* color brochure



Charles W. Jacobsen, Inc.

Dept HB
401 North Salina Street 315/422-7832
Syracuse, NY 13203

"America's source for Oriental rugs since 1924"

Never Undersold! Period!

BLINDS WALLPAPER



Up To 82% OFF! Retail! Up To 80% OFF! Retail!

1ST QUALITY BRAND NAMES! • Levolor • Graber • Hunter Douglas • Bali • Kirsch • LaverDrape • Del Mar • Duette • American • All Wallpaper Books & More!

*$2 postage & handling applies to wallpaper catalog only. **Most orders in continental U.S.A.

© 1997 ABWF

New lower prices! We beat all competitors!



You're always welcome to visit our FACTORY SHOWROOM OUTLET in Plymouth, Michigan! 1,000's of Blinds on display and over 3,000 Wallpaper books too!

- America's Largest Mail Order Blind & Wallpaper Discounter!
- Over 4 Million Satisfied Customers Coast to Coast!
- Call now to receive a price quote, place an order or get your FREE blind sample kit or wallpaper catalog!*



Open 7 Days a Week! Weekdays 7 am - 1 am EST Sat & Sun 8 am - 12 midnight EST

Ask about 90 Days Same as Cash!

American Blind and Wallpaper Factory

1-800-735-5300

24-hour FAX #1-800-391-2293
909 N. Sheldon Rd. • Plymouth, MI 48170
www.abwf.com

NEW! 164 PAGE CATALOG ONLY $2

Featuring 1,000's of Fabrics

FABRICS FOR HOME DECORATING

FOR 66 YEARS AMERICA'S LOWEST PRICES

LOWEST PRICES! Call or write for the absolute lowest prices on first quality, nationally advertised brand name fabrics. Or, request your own copy of our award-winning 164 page catalog filled with rooms showing countless inspiring decorating ideas...thousands of fabrics, laces, tassels, trims, all in full color...More than you can find shopping in a dozen stores.

CALL OR WRITE FOR PRICES...

The FABRIC CENTER®

484 Electric Ave., P.O. Box 8212, Dept. 136
Fitchburg, MA 01420-8212

CALL 508-343-4402

Table Pads Direct

CUSTOM FIT FROM $39.95 CHARGE IT

Ask about FREE leaf special & Advertised Pad



"Instant Phone Quotes"
Worlds Best Quality!
Ask us Why...

FREE MEASURING SERVICE
Tell Us Model # Under Table

FACTORY DIRECT TABLE PAD CO. **1-800-737-3163**

TAN AT HOME!



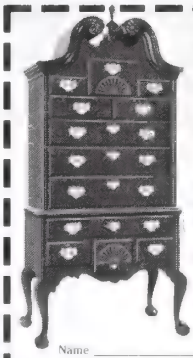
SUNVISION WOLFF Tanning Beds

BUY DIRECT & SAVE

- Call for **FREE** 64-page Color Catalog
- Financing as low as $20 a month
- Home Delivery

UP TO 50%!

1-800-842-1324



Become an interior decorator!

Home study course. Work full-time or part-time for decorating firms or retailers—or start your own business. Learn room layout, color, furniture styles, lighting, floors, wall coverings, window treatments, accessories. **Free literature: send or call 24 hours a day.**

800-223-4542

Name _____
Address _____
City/State _____ Zip _____
Age _____ Phone () _____

The School of Interior Decorating
PCDI, 6065 Roswell Rd. Dept HHJ496, Atlanta, GA 30328



EVERYDAY EPISTLES

By Phyllis Theroux

Every house is an inadvertent record-keeper of its occupants. The hallway doorframe marked with pencil lines was a ledger of my children's growth spurts, a patch of kitchen wall full of scribbled numbers by the phone, a registry of my friends. But my attic holds the most comprehensive record of them all—a large cardboard box of old correspondence dating back to the 1970s, when I first began to keep serious track of myself. Every six months or so I add some more to the pile.

The letters (including copies of my own) are a burden in the making for my children, who will have to decide someday what to do with them. Perhaps they will simply sell the house and leave them all behind—to be discovered by a feminist Ph.D. candidate who will use them to write her doctoral thesis on what women at the turn of the 20th century were thinking about. I cannot dwell on that now, while I am still in a corresponding mode.

Like most people, I lead a rather ordinary, even circumscribed, existence. On the surface every day is more or less like all the others. I read, work, make sure the ferns get watered, talk, walk, work some more, and before I know it, it is time to go to bed again. But beneath the surface, where most of life takes place, I am a far-flung correspondent, connecting with the larger world from a wing chair by my fireplace—which is usually where I am sitting when the impulse to write a letter strikes.

The purest, most letter-perfect part of every day is the first hour in the morning, when I sit quietly with a cup of coffee and my thoughts in the living room. It is then that I am most able to dwell clearly upon a particular child or friend for long enough to come to a conclusion that seems worth writing down. But until recently, when I turned the table next to my chair into a stationery stop, supplied with paper, envelopes, and stamps, there was a gap between impulse and action. Perhaps it should have remained. Keeping stationery by my side so that I can write more letters is like putting a box of chocolates by the phone to make sure I will eat my quota.

Why some people like to write letters while others try to design their entire life around avoiding the possibility is a partial mystery to me. But even for chronic communicators, letter writing, like the simple life, is an acquired taste. Which is not to say that nothing complex ever happens, as my own correspondence makes clear.

The last time I transferred my correspondence from the leather desk folder to the attic I decided to check my recollection of the period it covered against the letters themselves. As I recalled, nothing much had transpired. Here is what I found: My sister was reunited with a child she had given up for adoption 25 years ago. I became a grandmother. Finished writing a book. Went to Israel. The parents of two close friends died, a third friend who had recently landed a much-needed job lost it again.

"Such is the idea of a great and noble life," wrote the Swiss philosopher Karl Jaspers, "to endure ambiguity in the movement of truth and to make life shine through it" I do a brisk business in quotations, slipping them into letters like extra cookies in a lunch box. Jaspers's words became part of a note I wrote to someone who had just gone into the hospital for shock treatments. I have, in turn, received as many hand-me-down bits of inspiration from others, although the words I love the most come directly from the correspondents themselves.

The correspondents in my life can be divided into two categories: the people I knew *before* I wrote to them and people I know *because* I wrote to them, which is not to imply that I write strangers to make friends, although that sometimes happens. But if I read a wonderful essay in a newspaper, or find a book that thrills me to the core, I am uncomfortable until I have said so. I cannot go about my business until I have acknowledged that an author has contributed to my life. Sometimes I get an answer, but I do not expect it.

To write a letter of appreciation is to acknowledge that we are on the receiving end of something that has already been given to us. There would, I think, be more thank-you notes floating around if people did not think that the recipient would somehow be offended. But when was the last time anyone was offended by a compliment, unless, as one writer I know believes, it is only a sneaky way of getting an autograph? I don't know many minds small enough to worry about that.

It is now time to transfer another batch of correspondence to the attic. I never take it all, leaving about twenty of the most recent letters behind, as a link between the past and future to remind me of where I am in the continuum. Letters written and letters received do this. To find a personal letter between the bills and circulars is like spotting a friend in a crowd of strangers. To send a letter is a good way to go somewhere without moving anything but your heart. ■

CHARLES P. ROGERS. BED MAKERS FOR SEVEN GENERATIONS.

©1987 CHARLES P. ROGERS. BED LINENS BY ANICHINI. SCREEN, CHAIR, TABLE BY PROFILES. DRESSER, CHANDELIER, URN BY PROPS FOR TODAY. RUG BY ODEGARD. STYLING BY JAMES BLOOR.

Queen size Rutherford Bed in black iron with gilded highlights. Catalog $1499, Sale $1099. Headboard: Catalog $859, Sale $659.



nbow Bed



Charleston Bed



Florentine Canopy Bed



Campaign Daybed

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a color catalog and sale price list.

CHARLES P. ROGERS • EST. 1855

NEW YORK: 899 FIRST AVENUE (50-51 STS), NYC.
212-935-6900. OUT OF STATE CALL **1-800-272-7726.**
NEW JERSEY: 300 ROUTE 17 NORTH EAST
RUTHERFORD (CLOSED SUNDAY). 201-933-8300.
MARYLAND: 11134 ROCKVILLE PIKE, OUTSIDE
BELTWAY OPP. WHITE FLINT MALL 301-770-5900.
OPEN DAILY, SATURDAY AND SUNDAY.
PHONE ORDERS ARE WELCOME.
WE SHIP ANYWHERE.



Until Pella's between-the-glass feature, the last time you heard "cool shades" was when you had that pair of aviators in '83

Not just because we thought of it, but it's a pretty great idea, don't you think? Shades that actually operate between the panes of glass in your windows and doors. This way, they're protected from dust and dirt. And there's no rattling or chance of little hands or pets getting to them. Plus, to change the style or color, the inside panel is easily removed.

We're rather proud of this innovative Pella® feature. It's just one of countless ways we can help your home perform and look its best. That's why our customers believe that anything that carries the Pella name is truly world class. And, who knows, maybe someday we'll start making sunglasses. To find out more, call 1-800-54-PELLA.

Pella® VIEWED TO BE THE BEST.™

www.pella.com

September

9042 04360703 2

house beautiful

CENTURY OF STYLE TO INSPIRE YOUR OWN

Color Comes on Strong

mantic, luscious, surprising

Remodeling

p-to-bottom
akeovers

abulous Rooms

America's star
corators

ROSS
4 05704300379
COMPARE AT $15.00
ROSS PRICE
$4.99

TEMBER 19
BURLING
AUG 7 - 199
LIBRARY



Take a few years off.

Estée Lauder invents

Futurist

Age-Resisting Makeup SPF 15



As you smooth it on, tiny lines seem to disappear. Then you feel the light, silky comfort. And soon you realize that Futurist is more than wonderful makeup. It's refirming, re-moisturizing skincare. With a gentle SPF 15 plus anti-oxidant Vitamins E and C. To help skin look younger, more vibrant now and years from now. In shades from Soft Ivory to Mahogany. The future never looked so promising.

ESTĒE LAUDER


Introducing The


nautica
Home Collection



Dena Suing,
Senior Specials Window Builder
high atop our beautifully functional factory

Pozzi Wood Windows is a registered trademark of JELD-WEN, inc. © 1997 JELD-WEN, inc.

perfections when making windows.
excited about posing with their handiwork.



After a decade of woodworking, Dena Suing knows how to bring out its natural beauty. Which could be why she's become one of our most valuable employees, handcrafting but five custom windows a day. However, Dena would be the first to tell you there's more to the beauty of a Pozzi window than meets the eye. Like interlocking double mortise tenon joints, secured with screws instead of staples, for maximum frame strength. And thick glass, giving even the most traditional design the warmth of energy efficiency as well. All shaped to within 1/16" of perfection—as is every window we make, standard or custom. Sure, wood windows can be assembled to the hiss of machines. But they come to life with the brush of Dena's sandpaper.

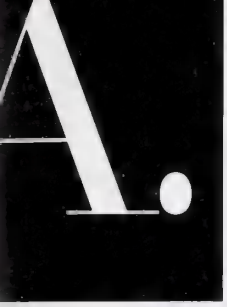




POZZI
WOOD WINDOWS®
HANDCRAFTED IN BEND, OREGON.™

To visit, raft the Deschutes to its bend,
or surf the web to www.pozzi.com.
Or, for a free catalog, call 1-800-257-9663 ext. HB2.





1. The beams, yes. The floor, no.
2. Laminate. Very strong stuff.
3. Red wine, pink nail polish–name your disaster.
4. A 15-year triple warranty. Wear, stains and fading.
5. Vacuum. Damp mop if the mood strikes you. That's it.
6. For years and years. (Who says beauty is fleeting?)
7. Ever since we invented it 20 years ago–quite a head start.
8. A call to 1-800-33-PERGO or a visit to www.pergo.com.
9. A free idea book and store listings.
10. Yes, it's changed a lot of people's floor plans. So to speak.

Original
PERGO®
The revolutionary laminate floor from Sweden.



To the best of our knowledge, no one has ever cherished a fax.

Whether a single line, or an entire page, any written note has depth, texture, and even subtlety. Maybe that's why a note tends to last. And since 1801, Crane & Co. has been making the finest 100% cotton papers to give your words the place they deserve. After all, you never really know just how long your writing might be kept.

Call 1-800-572-0024 to find the retailer nearest you.



Crane's®
SINCE 1801

Taking your words seriously since 1801.

Prudential Center, Boston • South Coast Plaza, Costa Mesa, CA • Plaza at King of Prussia, PA • Somerset Collection, Troy, MI • Northpark Center, Dallas
Water Tower Place, Chicago • Lenox Square, Atlanta • Tysons Galleria, McLean, VA • Roosevelt Field, Garden City, NY



CONTENTS

ON THE COVER: Carolyn Quartermaine's free hand with textiles can easily be seen in this view of her London apartment, where a visitor will note how she sews lengths and strips together to make a curtain, how she applies hand-drawn calligraphy, how she gathers and ties a few extra yards on an antique chair. See page 94.
Photograph by Jacques Dirand

93 THE RETURN OF COLOR
The editor's page

94 PURE ROMANCE
London designer Carolyn Quartermaine concentrates on calligraphy, collage, and color
By Kate Constable


p. 98

98 COSMOPOLITE IN THE COUNTRY
A city-lover shuns rustic clichés in favor of urbane, pared-down comfort. By Martin Filler


p. 112

104 HANDS ACROSS THE SEA
An American may have decorated it, but this Paris apartment retains its resolute Frenchness
By Christopher Petkanas

112 25 YEARS OF KIPS BAY
This year's showhouse was a joyful reunion of America's design aristocrats
By Christine Pittel


p. 132

122 FORTHRIGHT FOURSOME
Carlos Jimenez's unique compound of small buildings enlivens a modest Houston neighborhood
By Susan Zevon


p. 136

128 MAXIMUM YIELD A New Jersey gardener delights in changing the design of her vegetable beds each year. By Rhoda Murphy

132 TRADITION WITH A TWIST
Two West Coast designers reinterpret classics in a new line of furniture. By Suzanne Charlé

136 GARDEN GOURMET
With the help of her summer harvest, Patricia Jean masters the art of alfresco entertaining. By Jane Ellis



p. 26

19 THOUGHTS OF HOME
Father's Treehouse. By David Lansing

26 STYLE BEAT Report from the Milan furniture fair

34 NEWS Olivier Gagnère's latest: porcelain. New York water taxis. Rails to trails. Dazzling design books. Exhibitions and events this month

40 IN THE MARKET Designer Christian Lacroix lends his Mediterranean touch to a new tableware collection. By Christopher Petkanas

46 SCRAPBOOK Morocco bound, with watercolors. By Margaret Kennedy

50 TRAVEL See Maine in September, after the crowds have gone. By Vance Muse

58 IN THE GARDEN Three professional growers offer advice on the perfect clematis for every garden. By Hatsy Shields

72 DECORATIVE ARTS An exhibition recalls the decorating talents of Edith Wharton. By Eleanor Dwight and Suzanne Charlé

76 PRESERVATION San Francisco's quake-damaged opera house is restored to its Beaux-Arts glory. By Suzanne Charlé



p. 46

78 DESIGN WATCH In Milan, designers shine a high beam on light. By Christine Pittel

80 OBSESSIONS A collector is captivated by Sweden's Rörstrand ceramics. By Beth Sherman



p. 50

83 GALLERY TALK The Cooper-Hewitt celebrates its 100th birthday By Martin Filler

86 VIEWPOINT Ettore Sottsass's brilliant design career has ranged from typewriters to totems. By Martin Filler

90 COLLECTING A world of antiques in one shop. By June Kurt



p. 86

148 ASK THE EXPERTS Antiques prices and provenances

149 PRICES & SOURCES

150 READER INFORMATION Where to find it

155 BEAUTIFUL FINDS

164 HOMING IN Confessions of a Flower Picker. By Phyllis Theroux



p. 66

Remodeling

62 A HOUSE EVOLVES A North Carolina house in all its phases, from cinderblock ranch to rustic country hideaway. By Rick Mashburn

66 NEW SLANT FOR A RANCH HOUSE A Bay Area couple gives personality to a house purchased for its hilltop location. By Jeff Book

70 PLAYING AGAINST TYPE Two older houses in suburban Maryland, adapted for modern life. By Jeff Book


RL
RALPH LAUREN INFANTS AND TODDLERS
STORE INFORMATION PLEASE CALL 1-800-306-6529

"A Lovely Lady Garmented in Light..."
Percy Bysshe Shelley





We offer authentic reproduction lighting, handcrafted in the same manner and of the same materials as the originals; over 260 chandeliers, wall brackets, porch lights and lamps including Victorian, Arts & Crafts and Neoclassic styles.

Request our FREE 76-page catalogue.

REJUVENATION
LAMP & FIXTURE CO.

1100 S.E. Grand Avenue
Portland, Oregon 97214
Toll-free: 1-888-3-GETLIT (888-343-8548)
Toll-free fax: 1-800-LAMPFAX (526-7329)
www.rejuvenation.com

house beautiful

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor	CAROLYN SOLLIS
Art Director	ANDRZEJ JANERKA
Managing Editor	DEBORAH L. MARTIN
Features Editor	ELAINE GREENE
Articles Editor	JANE MARGOLIES
Senior Editors	KATHLEEN MAHONEY, ELIZABETH H. HUNTER
Editor at Large	WENDY GOODMAN

DECORATING

Decorating Director	DARA CAPONIGRO
Senior Editors	SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors	ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (West Coast)
Associate Editor	MELISSA FILIDES
Assistants	FROUWKJE GILKEY, OLGA NAIMAN

ARCHITECTURE

Senior Editor	SUSAN ZEVON
Assistant	SARA MARISA BLISS

FOOD AND ENTERTAINING

Senior Editor	JANE BACON ELLIS
Associate	MARY-ELLEN WEINRIB

ART

Associate Art Director	JENNIFER CARLING
Art Manager	MEREDITH LUBBEN
Designer	SARAH A.S. BALL
Computer Artist	BARTEK MALYSA

COPY

Research Editor	PHYLLIS BARTLETT
Copy Editor	WILLIAM IRVINE
Features Assistant	MOBLEY BOWMAN

ELECTRONIC PRODUCTION

Administrator	ANGELA C. TAORMINA
Copy Manager	LILLIAN LABATE DONDERO
Assistant to the Editor in Chief	JESSICA L. GOLDBERG
Administrative Coordinator	MADELINE E. ROBERTSON
Reader Service	MARY-ELLEN WEINRIB

CONTRIBUTING EDITORS

Features	MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Gardening	KEN DRUSE
Special Projects	BEVERLY McGUIRE SCHNUR
Ask the Experts	RALPH AND TERRY KOVEL

MARKET EDITORS

Style Beat	ELIZABETH MAYHEW
Furniture	KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings	SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments	MELISSA FILIDES
Tabletop	DARA CAPONIGRO
Lighting/Accessories	FROUWKJE GILKEY
Floor Coverings	MELISSA FILIDES
Electronics	KATHLEEN MAHONEY, OLGA NAIMAN
Building/Remodeling	SARA MARISA BLISS
Kitchens/Baths	KATHLEEN MAHONEY
Cosmetics	DARA CAPONIGRO



SCHUMACHER®

CLASSIC DESIGN

RICS, TRIMMINGS, WALLCOVERINGS, CARPETS & FURNISHINGS. FOR AN INTERIOR DESIGNER IN YOUR AREA CALL 1-800-332-3384.



SOME PEOPLE ARE BORN WITH CHARISMA.

IT'S STYLE. IT'S ATTITUDE. IT'S ALSO THE FINEST, MOST LUXURIOUS BED AND

FOR THE NEAREST STORE, CALL 1-800-22



OTHERS JUST BUY IT.

ECTION MADE IN AMERICA. CHARISMA. DO YOU HAVE IT? CHARISMA By Fieldcrest

ATIVE BEDDING CHARISMA ELEGANCE



The Toulon Drawer Chest.

Style uncompromised by function. This piece holds a TV, VCR and tapes, with plenty of room left over for clothes. It's one of over 100 pieces in the Thomasville Renaissance Collection.



Thomasville®

MAKE YOURSELF AT HOME.

www.thomasville.com

©1997 Thomasville Furniture Industries, Inc

house beautiful

CINDY SPERLING SPENGLER
Vice-President/Publisher

KATE KELLY SMITH
Advertising Director

DONALD SCHMOLL
Marketing Director

ANGUS MACAULAY
Eastern Sales Manager

NEW YORK
ROSEANNE F. AMOILS, LYNN GALVIN, JENNIFER ROBERTS, WILLIAM K. ROGERS, JR.
1700 Broadway, New York, NY 10019
(212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager KARA PETRY
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202 (704) 348-8000; Fax: (704) 376-3926

CHICAGO
Manager JENNIFER A. SMYTH
Account Executives PATRICIA M. SMALL, AMY SNYDER
1 South Wacker Drive, Chicago, IL 60606
(312) 984-5151; Fax: (312) 984-5110

DALLAS
TERRIE REDDING, BETH WEST
Ingersoll Redding & Partners 14840 Landmark Blvd., Suite 230, Dallas, TX 75240
(972) 980-8983; Fax: (972) 385-0347

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc. 2301 West Big Beaver Road, Troy, MI 48084
(810) 649-1587; Fax: (810) 643-8160

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405
(310) 314-7363; Fax: (310) 450-7895

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan
39-2-796-451; Fax: 39-2-760-08156

Business Manager RAE M. CAZZOLA
Advertising Production Manager GERALD LODATO
Assistant Production Manager ERIC D. BURGESS

MARKETING & PROMOTION
Promotion Director SUSAN WALTON
Promotion Manager KIMBERLY F. PFEIFLE
Marketing/Promotion Associate MICHAEL DiCHIARA
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Associate MARIELLA NARDI

Assistants LEIGH BARCHOU, KAYLEE COIRA (Charlotte), NANCY MEIERKORT (Chicago), STEPHANIE BOUDREAUX (Dallas), KRISTIN PALIZZI (Detroit), URSULA EDWARDS (West Coast)

PUBLISHED BY THE HEARST CORPORATION
President & Chief Executive Officer
FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer
GILBERT C. MAURER
Executive Vice-President
VICTOR F. GANZI

President, Hearst Magazines Division
CATHLEEN BLACK
Executive Vice-President K. ROBERT BRINK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Group Publishing Director
ANNE SUTHERLAND FUCHS
Publishing Consultant RICHARD E. DEEMS
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions: $17.97 for 1 year, $33.97 for 2 years. Canada and all other countries, add $16 for each year. Canada BN NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, PO Box 7174, Red Oak, IA 51591; or call 515-282-1508.

Printed in USA



Pity, most of the time you're with it, your eyes will be closed.

Welcome to Thomasville. Where in the hands of our craftsmen, nature is transformed into works of art in the new Renaissance Collection. Our Canopy Bed is as comforting as it is beautiful.

For a free guide to all of Thomasville's Home Furnishings, call 1-800-917-8959.

Thomasville®

MAKE YOURSELF AT HOME.

www.thomasville.com



Karastan®

It's haute. Then it's not. For timeless fashion, stick to the classics like Karastan rugs and carpets. For details, call 1-800-234-1120, ext. 8

Shown: Kurdish. ©1997, Karastan, a Division of Mohawk Industries, Inc.



FATHER'S TREEHOUSE

By David Lansing

believe this: When we begin to lose those closest to us, we ceive an aura, like the forewarning of an illness, just before happens. One day my father started building a treehouse—n elaborate Disney-inspired fantasy—in our backyard. That as the day I knew our family would eventually shatter like a ot marble dropped in ice water.

A third-generation Californian, something rare in a state vollen with refugees from harsh economies and harsh win-rs, I come from a peripatetic family of movie people, most of hom never owned a home, preferring—or perhaps forced—live in a series of rented bungalows, apartments, duplexes, nd trailers. For seventy years, since Nana Trudy worked as an xtra in silent two-reelers with Will Rogers, my relatives irted the fringes of showbiz as bit players, stagehands, and ostume designers.

My mother, a former Miss Hollywood, was a nineteen-ar-old dancer when she met my father, a studio carpenter hose own father was a gaffer and whose stepmother was, nong other things, Mary Pickford's seamstress. My father was peculiar man—moody, indecipherable, a loner. Almost irty when he met and married my mother, he had lived one in a two-bedroom Mediterranean bungalow in Toluca ake, midway between the Universal and Warner Bros. stu-os where he divided his time.

He hated Los Angeles and spent days camping by him-lf in the vast Mojave Desert, even after he was married and y sister and I were born. Since his work was never steady nd depended on the vagaries of the motion-picture business, it was nothing for my father to suddenly pack the car and disappear into the wilderness without even saying good-bye. We seldom knew where he was or when he would be back. The three of us were nervous whenever we heard the engine of the family Pontiac racing as Father backed uphill out of our driveway, possibly leaving us behind again.

Early in 1955 my father went to see about a job down in Orange County, a place that, although only an hour south of Los Angeles, was still checkered with fields of lima beans and strawberries, citrus groves, and cattle ranches, and not many people. When he came back that night, he announced that he had gotten a construction job at the site of a new amusement park to be called Disneyland. We were all going to move. Furthermore, we were going to buy a new house—our first!—just blocks away from the theme park.

"You kids can go there anytime you want," he said.

It is difficult to say with any certainty how valid our first memories are. After years of hearing other people's versions of our childhood, some stories take on a dreamlike quality, making it almost impossible to know what really happened.

Nevertheless, I think one of my earliest memories must be real, partly because no one else ever talked about it. It is a memory of seeing Disneyland for the first time, in its construction stage, when it looked more than anything like a desert oasis. There were acres of white sand, pockets of palm trees, and in the middle, like an apparition, the partially completed facade of Sleeping Beauty Castle. >





You won't regret a l
Only when it's raining, snow



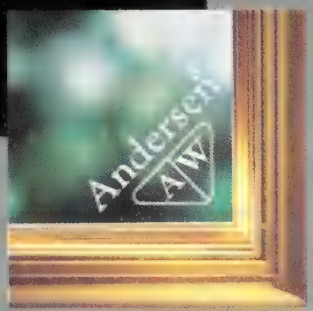
In other words, you'll regret it every day. Which is why you should choose Anders
Windows. We subject our windows to more rigorous weather testing in one day th
most companies do in a year. Every window, every door, every handle, every hin

For a guide to building, remodeling, and our 20/10 year warranty, call 1-800-426-4261, ext.



dow decision every day.
zing, windy, breezy or hot.

to stand up to the worst climates in the country. That's what makes us the best round, weather-resistant choice. So no matter what's outside, you'll always erfectly comfortable inside. Worryproof. Timeproof. Andersen Windows™.



6042A Copyright © Andersen Corporation 1996. All rights reserved.

He worked on the treehouse day and night, flooding our backyard with construction lights, filling the air with the whine of his circular saw

Sometimes my mother made my father a hot lunch and one day she took me with her to drop it off. I was standing next to my father, tightly gripping his hand, confused and probably a little scared by the frantic activity as men hammered away at what would be train depots and turn-of-the-century stores and a fort. I remember my father's smell of sweat and dust, and the clank of tools in his heavy leather carpenter's belt, which sat low on his hips like a gunfighter's holster, as we walked up a chalky road toward a castle that looked magnificent to me.

But most vividly I remember seeing Walt Disney, who I recognized from his Sunday TV show, *Walt Disney's Wonderful World of Color*, standing before the castle, a child's dream of spires and towers and a moat. "Every kid in America will want to live in that castle," Walt said, admiring his half-finished creation. "Wouldn't you?" I thought he was talking to me. But maybe not. Maybe he was saying it to my father, or even just thinking out loud.

For years I assumed this was a memory shared by my father and me, but the only time I brought it up, a few years back when he was living alone in an old trailer in the Arizona desert town of Quartzsite, dying of cancer, my father assured me it never happened. "I never met Walt Disney personally," he rasped, pulling off his oxygen mask. "Neither did you."

But I believe I did, and I often thought of Walt during the years when Mother was in and out of hospitals and Father had finally gone on a trip to the desert from which he never returned home. It was Walt whose smile and reassuring voice I could count on at least once a week. Though he never knew it, it was his approval I sought, his guidance I looked for. "What would Walt do?" I would often ask myself when confronted with such moral quandaries as whether or not to steal strawberries from the Japanese farmer's fields behind my house or what to tell my teachers, stern Catholic nuns, when they demanded to know why my school uniform was unwashed or why I had no lunch. "Give this note to your mother and have her sign it before you come back to school," they would say, and I would forge her signature as easily as I wrote my own. Although I knew Walt wouldn't always approve of my transgressions, I believed he would forgive them.

In 1975, when I had just graduated from college and had not heard from my father in a number of years, he called unexpectedly. He was passing through and would like to see me. We met at a steakhouse close to my apartment. I chose someplace neutral. Someplace I could leave in a hurry.

Our conversation was strained. He wanted to talk about my future, which I could not see and did not care about at the time, and I wanted to talk about his past—our past—something he tried to wave away along with the smoke from his Camels. I was persistent. There were questions I needed answers to, I told him, the most important being this: Whe did he know Mother would never get well?

He put down his fork and knife, looked down at h nicotine-stained fingernails, examining knuckles that wer twisted and swollen with arthritis. He answered my questio with a question of his own: "Do you remember the treehous I built?"

The treehouse was Father's version of a project he ha worked on, the Swiss Family Robinson attraction, inspired b the Disney film. The Disneyland treehouse stood eighty fe high and was made out of concrete, steel, and vinyl leave Our treehouse was about half that height and sat not in a tre but atop two telephone poles acquired from a neighbor wh worked for the phone company.

Construction began the weekend of Mother's first ir cident. Mother had stolen (Nana always said "borrowed" a neighbor's car early one morning, after my father ha gone to work, and driven to Disneyland where she pulle up and replanted the marigolds on the sloped flower bed just inside the park. She spelled out her name in golde petals: JOAN.

Maybe someone recognized her or maybe she told th security guards that her husband worked there, but my fathe was called. He came and took her home.

After that weekend he worked on the treehouse day an night, flooding our backyard with construction lights, fillin the air with the whine of his circular saw. Crossbeams halfwa up the poles supported heavy sheets of plywood for a floo Then walls went up with bamboo siding and a pitched thatche roof. My father worked tirelessly on this structure, whic seemed to spring to life almost overnight with no proddin from my sister and me. In fact, we were a little stunned by th whole thing. It didn't dawn on me right away that he wasn building the treehouse for *us*.

A few months later, Mother had to be hospitalized. B that time, the treehouse had grown considerably. There wer now four bunk beds, a deck with railings, a larder for food, trapdoor with a rope ladder, and the beginnings of a librar against one wall.

Father started sleeping up there. Uneasy to be in th house without grown-ups, I sometimes joined him. It probabl sounds like an adventure, something most kids would thin was great, sleeping in a treehouse, but I didn't really like it— it seemed so unstable, the whole structure swaying when yo shifted around in the dark. I slept there in the mistaken belie that Father wouldn't go away as long as I was with him.

Disneyland was visible from our perch. You coul watch the fireworks at night in the summer, hear the plain tive blasts from the smokestacks of the stern-wheeler. "Yo can see the Matterhorn," he would say, smoking a Camel, leg hanging over the deck. "And there's Sleeping Beauty



THE PERFECT DINNER PARTY REQUIRES HOURS OF PLANNING AND PREPARATION. HAVING DECENT APPLIANCES DOESN'T HURT, EITHER.



Fresh herbs as opposed to dry. Going to the butcher instead of the supermarket. The wedding china, not everyday. Her dinner party was that special.

Perhaps the brilliant shine of stainless steel inspired her, from a kitchen that was special too. Filled with restaurant-quality appliances–aka the Pro-Style™ Collection from Jenn-Air.

From the quintessential cooktop to the matching refrigerator and dishwasher, they're all sleek, gleaming and state-of-the-art. The crème de la crème, as they say.

True, throwing the perfect dinner party is a major project. But if you've got the perfect kitchen, it's a labor of love.



JENN-AIR

THE SIGN OF A GREAT COOK®

For a free brochure, call ***1-800-JENN-AIR*** *or visit our Web site at* ***www.jennair.com***

Disneyland was visible from our perch. You could watch the fireworks at night in the summer, hear the plaintive blasts from the stern-wheeler

Castle." Then, almost to himself, he would whisper, "I helped build that, you know."

Over the years, Mother was in and out of hospitals. When she was home, heavily medicated with tranquilizers and antidepressants, roaming the house at night and sleeping during the day, my father couldn't stand to be in the same room with her or, it seemed, with us. He stopped having meals with the family; the extended silences at the table echoed his growing isolation. None of us talked about why Father slept in the treehouse or why Mom had to be hospitalized.

Father came inside in the morning only to shower, change his clothes, and rush off to work, dropping my sister and me at Disneyland's front gate in the summertime. As the children of an employee we were given free passes and spent so many days at the park that it functioned as our daycare center, the place where my father thought we were safer than being at home with my mother.

In his free time, my father continued making small improvements on the treehouse. He added electricity, he moved in a portable black-and-white TV from the family room. He replaced the rope ladder with a wooden staircase. We became a neighborhood attraction. People cruised by like gawkers at an accident scene, pausing to get a good look at the treehouse and to stare at its owner, who could often be seen sitting on the edge, smoking his cigarettes, looking toward Disneyland.

Then a strange thing happened. Mother got well. Not overnight but over a year or two she began slowly reclaiming her life and reestablishing some sort of tenuous relationship with my father. They were painful to watch together—Mother nervous but happy, Father observing her carefully, saying little. For a while, the treehouse was all but forgotten. The Santa Ana winds blew pieces of the roof off during one storm. Father didn't repair it. He was back in the house but we all held our breath, knowing, I suppose, that it couldn't last.

It didn't. It ended shortly after Mother was briefly hospitalized again, this time after trying to climb the fence into Disneyland one night where she told the security guards she had a very important meeting with Walt Disney himself. "It's extremely urgent," she told them. "Mr. Disney just called me," a pathetic fantasy because Walt had died the previous December.

Father abandoned us, and for the next few years, as I floundered through high school, the three of us lived together as strangers. It was the late sixties, a difficult time for everyone. I was unsympathetic to my mother, who embarrassed me. I never invited friends over, afraid they would catch a glimpse of the ghost that she had become, wandering around the darkened house in her nightgown. My sister fled home for college. I mended the roof of my father's treehouse and moved in, decorating the walls with Day-Glo posters and replacing the TV with an old record player with detachable speakers that had been the last gift from my father. A week after my high school graduation, I left the treehouse and home for a summer job knowing—though I didn't tell Mother—that it was for good.

Some years later, I gravitated back to Orange County with my wife after living in Oregon for a while. We bought a ranch style house built in the 1950s not far from Disneyland. When my son was about eight, he begged me to build him a tree house in our backyard. I wasn't crazy about the plan, listing all the reasons why it was a bad idea—dangerous, probably against building codes, the neighbors might complain.

But my son and his younger sister had recently seen an old Disney movie, *The Swiss Family Robinson*, and loved the idea of building their own little castle in the sky, a treehouse with trapdoors and rope ladders and maybe even a couple of bunk beds so they could sleep in it.

I tried to put them off, telling them I would think about it, but they immediately began scrounging scrap wood and hammering two-by-fours in the crook of an old pepper tree in our backyard.

"You can't just hammer some boards onto the limbs," I shouted at them, annoyed. "You've got to build a proper foundation. And draw up plans. Particularly if you want it to last. Otherwise everything will just fall apart."

"But you won't help us," they said.

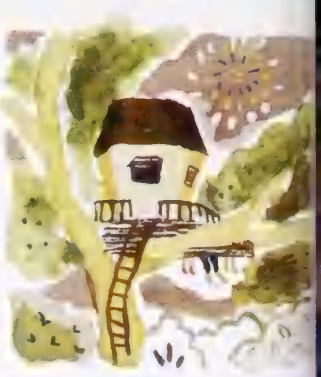
So we went inside and I sketched plans for a treehouse. Nothing too elaborate. Plywood siding, a couple of windows, two bunk beds, an outside deck with a simple railing. A place where on a clear summer's night you can sit and watch the fireworks over Disneyland. You can't see the castle or even the Matterhorn roller coaster from our house, but if the breeze is blowing from the northeast, I hear the familiar cry of the *Mark Twain* as it begins another voyage around the Rivers of America. The sound of the whistle carries me back to when I was a child, living within the shadow of the happiest place on earth.

Sometimes after the fireworks the children ask me if they can sleep in the treehouse.

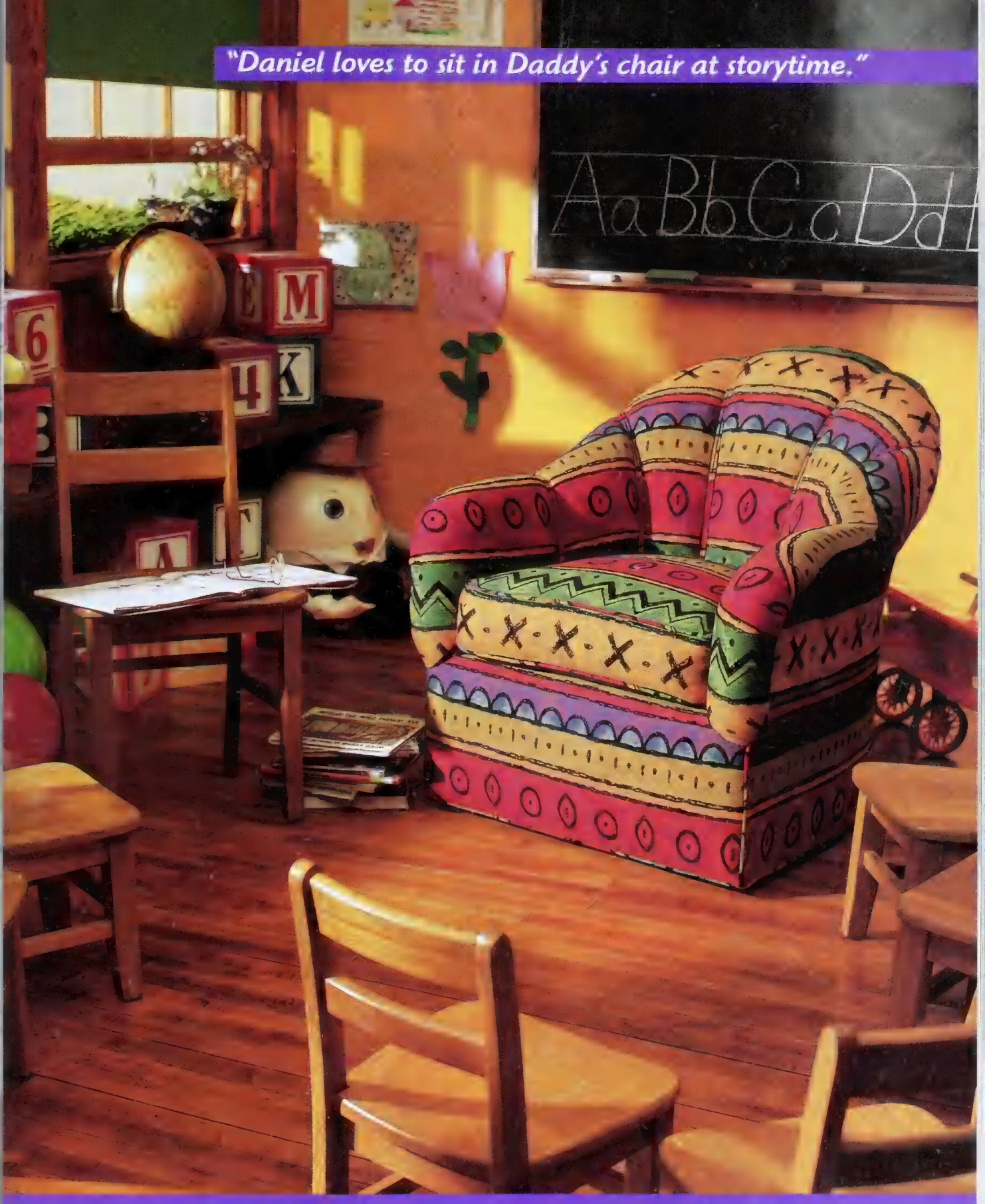
"I suppose so," I tell them.

Usually they ask me if I'll stay up there with them for a while and tell them stories about how their grandpa, who they never knew, helped build Disneyland.

"Absolutely," I tell them, unrolling their sleeping bags. "I'll leave when you're asleep." But I don't. I tell them stories and then I stay the night. ■



David Lansing, a travel writer and essayist, is working on a collection of short stories entitled Bluebird Canyon *and a novel about Mexico.*



nterior Designers
itects

KRAVET

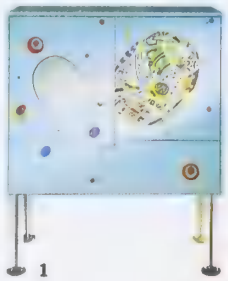
FABRICS • FURNITURE • WALLCOVERINGS • TRIMMINGS

CHAIR - PRELUDE 49 J 90 S
FABRIC - 16410-319

225 Central Avenue South • Bethpage, NY 11714 • 516-293-2000 • www.kravet.com

As always, the Milan furniture fair delivered bold color and brave form, influenced this year by American modernism

EDITOR:
ELIZABETH MAYHEW


1


2


3

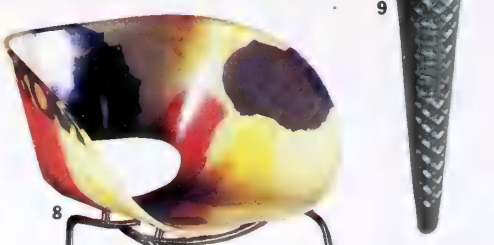

4


5


6

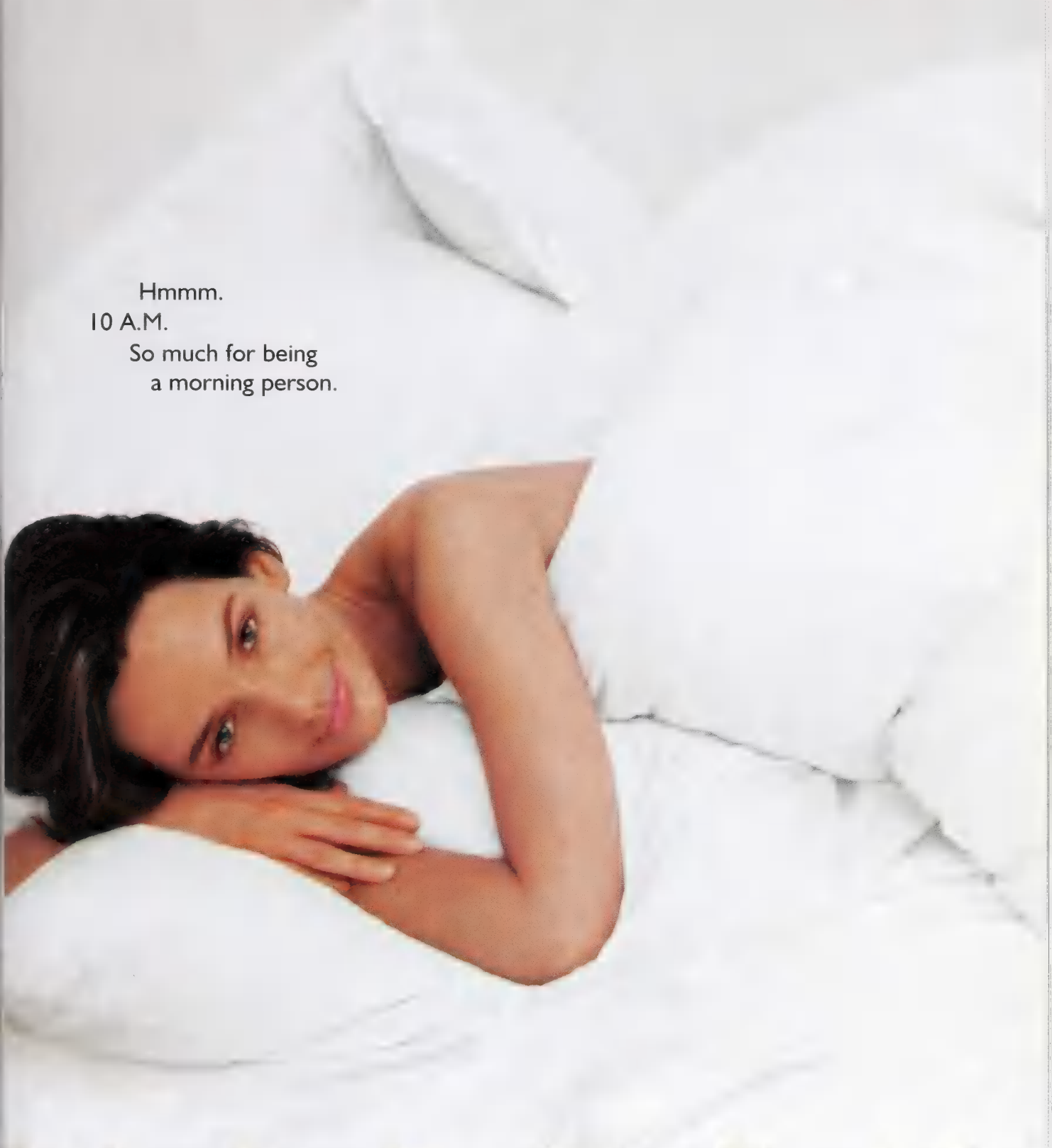

7




8


9

1. *Enrico De Paris's lacquered cabinet for Zanotta. Through Modern Age: 212-966-0669.*
2. *Giorgio Pulici updates a classic sofa. From Boffi. Through Limn: 415-543-5466.*
3. & 4. *Philippe Starck's deep sofa can double as a bed. Foam-and-steel sofa by Matthew Hilton. Both from Driade. Through Luminaire: 800-645-7250.*
5. *Ron Arad's sinuous chair was designed for the Adidas Café in France. From Kartell. Through Luminaire: 800-645-7250.*
6. *Rattan chairs with wings. From Gervasoni: 011-39-432-675377.*
7. *Anna and Carlo Bartoli's two-tone chair and ottoman. From Rossi di Albizzate: 011-39-331-993200.*
8. *Ron Arad uses aerospace technology for his fluid design. From Gruppo Marzorati Ronchetti: 011-39-31-714147.*
9. *Aluminum candlestick fashioned after an ice cream cone. From Svitalia: 011-39-41-919-943345.*



MARTEX®

THE BARE NECESSITIES™

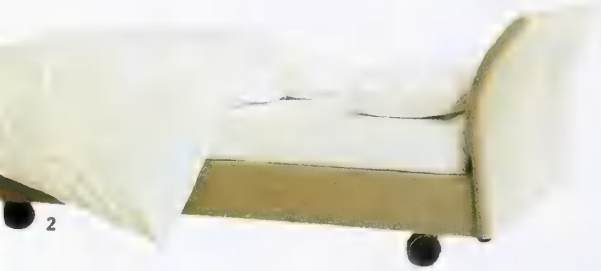
Our Soft & Cozy sheets are 100% cotton and pre-washed for extra softness.
And don't you just hate morning people, anyway.

More? 1-800-458-3000

www.martex.com

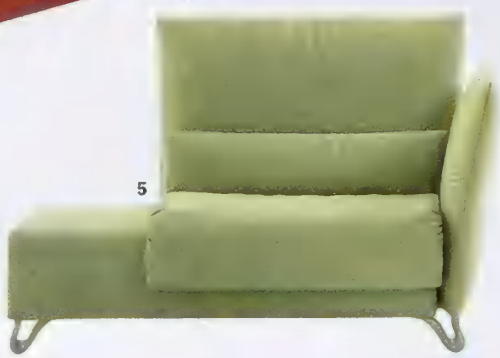
Milan of the nineties looked like America of the fifties as designers paid homage to Florence Knoll, Charles Eames, and George Nelson

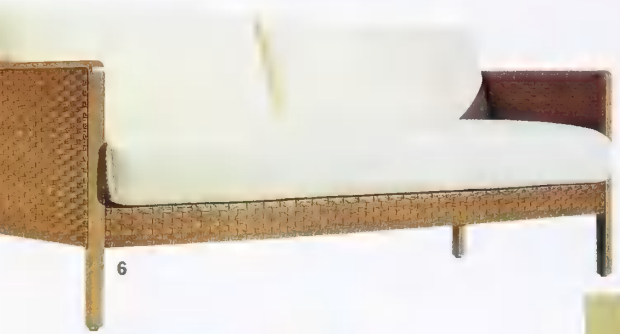

1


2


3


4

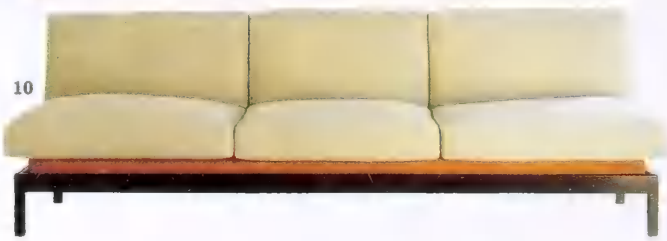

5


6

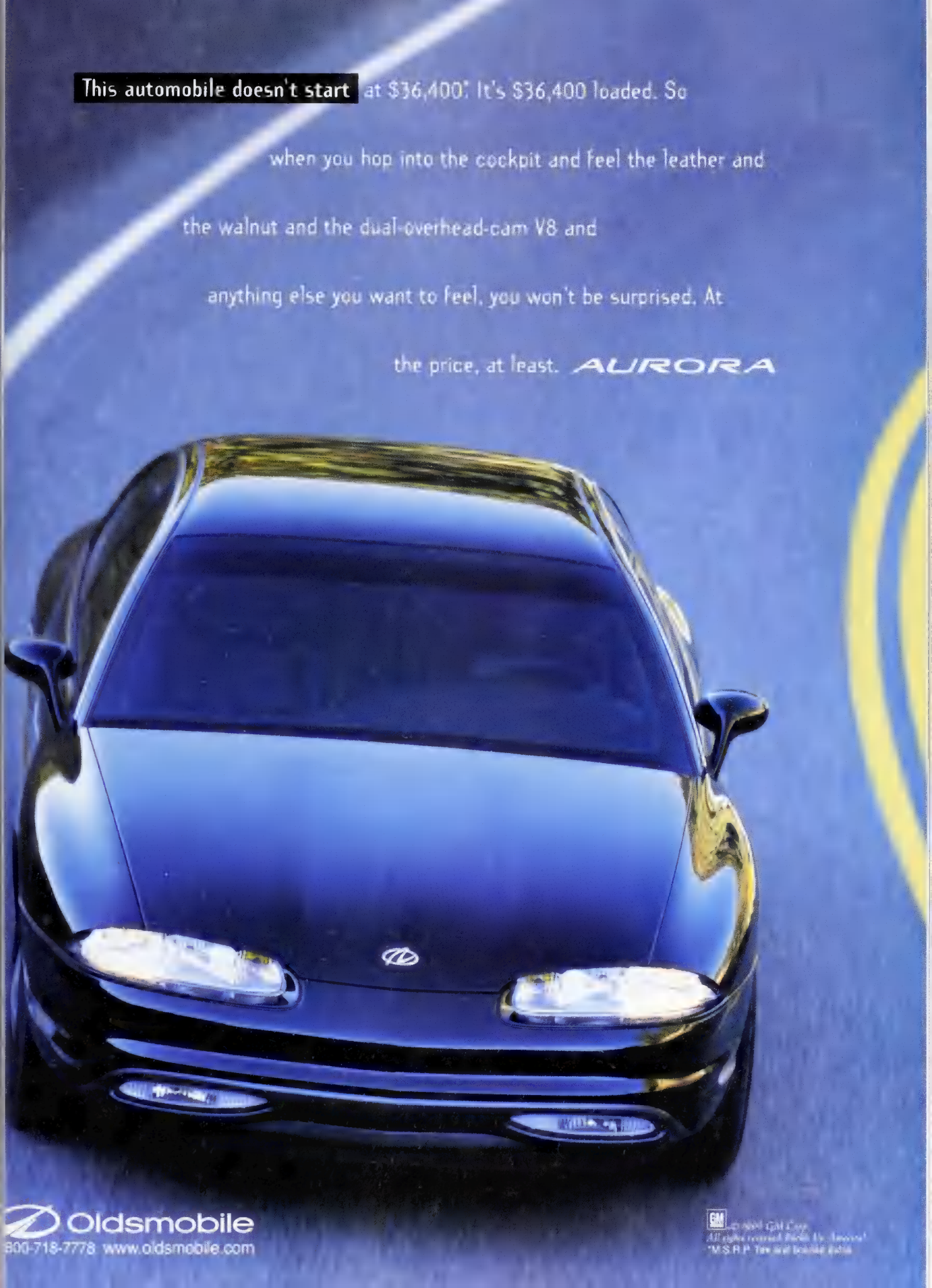

7


8


9


10

1. *Paola Navone's angular walnut armchair. From Gervasoni: 011-39-432-675377.*
2. *DePadova's linen-covered bed by Vico Magistretti. Through Luminaire: 800-645-7250.*
3. *Antonio Citterio's classic chairs for Maxalto. Through Domus: 212-421-2800.*
4. & 5. *Cherry-stained beech bed by Sebastian Bergne. Pascal Mourgue's high-backed chaise. From Cassina: 516-423-4560.*
6. *Bonacina's beech-and-wicker sofa. Through Brianza Furniture: 910-861-5393.*
7. *Boxy leather chair. From Matteo Grassi. Through Limn: 415-543-5466.*
8. *Walnut armchair recalls an Art Deco design. From Consonni: 011-39-31-706139.*
9. *Wicker chair with arched arms. From Sawaya & Moroni. Through Modern Age: 212-966-0669.*
10. *Vico Magistretti's sofa on metal frame. From DePadova. Through Luminaire: 800-645-7250.*


This automobile doesn't start at $36,400.* It's $36,400 loaded. So
when you hop into the cockpit and feel the leather and
the walnut and the dual-overhead-cam V8 and
anything else you want to feel, you won't be surprised. At
the price, at least. AURORA
Oldsmobile
800-718-7778 www.oldsmobile.com
GM

Chairs, always a designer's challenge, took on many striking forms at Milan this year



1. Plywood curved for comfort From Bernini. Through Domus: 212-421-2800.
2. Atlantis's arc-shaped lacquered seats. Call 617-491-8882.
3. Christophe Pillet's walnut swivel chair. From Consonni: 011-39 31-706139.
4. Vico Magistretti's plastic stacking chairs for work or home. From Kartell. Through Luminaire: 800-645-7250.
5. Simple beech frame by Roberto Barbieri. From Zanotta. Through Modern Age: 212-966-0669.
6. Bonacina's woven-leather sea with flared metal legs. Through Brianza Furniture: 910-861-5393.
7. Steel frame with tailored slipcover. From Zanotta. Through Modern Age: 212-966-0669.
8. & 9. Aluminum and-maple chair recalls school days. Candy-colored plastic-and-aluminum chairs. Both from Ycami. Through Limn: 415-543-5466.

F R A M B U R G

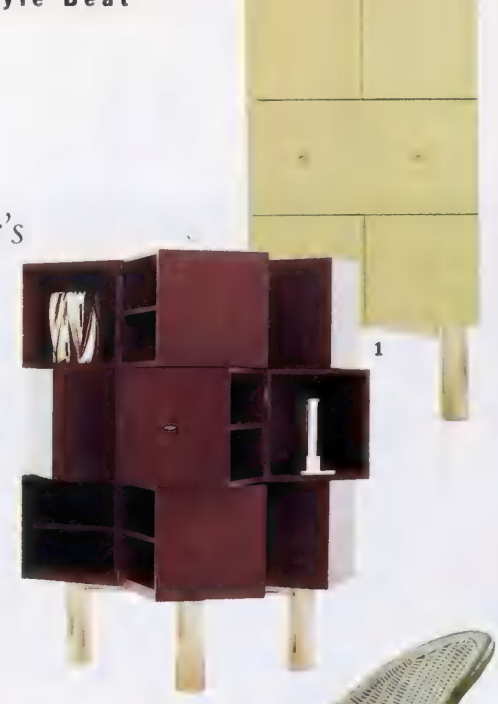


H.A. Framburg & Company

708/547-5757 • 800/796-5514

o the accredited trade only.

Design ingenuity has always been Milan's strong suit, and this year's fair was no exception


1


2


3


4

5

6

7


8


9

1. *Platt & Young hinged cubes swivel to create different configurations. From Sawaya & Moroni. Through Modern Age: 212-966-0669.*
2. *Top of cherry table lifts for bedside convenience. Fro Bruno Longoni: 011-39-31-71561*
3. *Foam cushion on two-legged metal frame. From Dilmos: 305-446-1182.*
4. *Rest your feet— or computer—on Ross Lovegrove's rattan chair for Driade. Through Luminaire: 800-645-7250.*
5. *Stool has detachable seat cover. From Ycam Through Limn: 415-543-5466.*
6. *Bernini's dining table open to reveal desk compartments. Through Domus: 212-421-2800.*
7. *Cotton-and-aluminum hampe From Ycami. Through Limn: 415-543-5466.*
8. *Exposed steel frame gives Zanotta's sofa a mechanical look. Through M2L: 212-832-8222.*
9. *Table and chairs fit together. From Atlantis: 617-491-8882.*



Call for your FREE Fall catalog.

1-800-482-4923

(toll free)

L.L.Bean®

Shop on-line at www.llbean.com

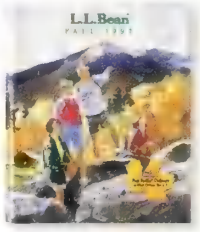
Please send me my free Fall catalog.

Name _____

Address _____

City _____

State/ZIP _____



Clip and mail to: L.L. Bean, Casco Street, Freeport, ME 04033 4660200



POSH PORCELAIN

Olivier Gagnère is taking Limoges porcela higher—all the way to the ceiling—in a chat delier of playful charm (left, $10,000). It's part of the French designer's ne Park Avenue collection for Bernardaud, which includes matching door ar drawer knobs, as well as a vanity with a pop-up mirror and demilune conso that draws on the 18th-century tradition of marrying wood (tabletops) to porc lain (tapering crenellated legs). Call 212-371-4300. *Christopher Petkanas*

IN THE AIR

These days Calvin Klein and Guess want to outfit your bedroom and bath—and your kids' rooms as well. Look for blankets, bumpers, and baby pillows.



TESTING THE WATERS

There's a new way around Manhattan's fabled traffic jams: the water taxi. In a trial run for the new service, a fleet of four passenger boats ply a route that connects ten tourist and commuter destinations along the Hudson River with five stops in Lower Manhattan and Brooklyn. Visitors to New York can hop off the boat at attractions such as the South Street Seaport, and then re-embark for a trip to the World Trade Center, all for a single fare. Prices start at $8 for a one-way ticket. The service is scheduled to operate every 30 minutes, 9:00 A.M. to 7:00 P.M. weekdays, and 9:00 A.M. to 9:00 P.M. weekends. Tom Fox, an environmentalist and founder of New York Water Taxi, says the maiden run will continue through October 19 before he assesses the long-term seaworthiness of the venture. Call 212-681-8111. *Gary Deane*



TRAILMASTERS

Over a century after the Oregon Trail helped open the West, the 185-mile Katy Trail is helping to reopen forgotten parts of Missouri. Tiny towns were being abandoned after the rail service pulled out in the 1980s, according to Karen Stewart, director of communications for the Rails-to-Trails Conservancy in Washington, D.C.: "The trail really sparked life back into a remote part of the country: There are cafés, B&B's, even a vineyard." Across the U.S., almost 10,000 miles of former railroad beds are now humming with cyclists, inline skaters, and joggers. A new Web site lists 700 trails (www.railtrails.org), including Seattle's Burke-Gilman Trail, which runs on a one-time line of the Burlington Northern Railroad; the Lansing River Trail in Michigan (above); and Pinellas Trail near St. Petersburg, Florida. The site gives a description of each trail and contact phone number, a weather update, and the names and numbers of bicycle rental shops and bed-and-breakfasts. (For a printed list, call 202-331-9696.) *Suzanne Charlé*

THE HOUSE DOCTOR IS IN

Keep an eye out this October for *About Your House with Bob Yapp*, airing on PBS. Yapp, a master carpenter, is known to many Americans as former host of *The House Doctor* radio show. While his new program is slanted toward owners of older houses, it provides practical advice that any homeowner can use, from restoring antique lighting to finding a reputable contractor and choosing the best wood for a deck. *Sara Marisa Bliss*





FUN IN STORE

Entering En Soie, a new sho in Manhattan, is like steppin into a fairy tale. Fanciful in ages—a dancing rabbit dresse in black tie, a sleeping prince surrounded by pyramids—ador sophisticated furnishings. This the fourth outlet for En So (French for "in silk"), a Swi company that began in 1910 sel ing silk and embroidery to co ture designers. The store sti carries fabrics in the signatu color red, but has now expande its offerings to include throw pi lows, curvy wood furniture, ar hand-painted ceramics (abov from the Hermelin and Chec collections, from $60 for a sma bowl to $390 for the tureen En Soie, 988 Madison Ave.; 21 717-7958. *Mobley Bowman*

MOM HAD A KITCHENAID DISHWASHER.

I have a KitchenAid kitchen.





RESENTING THE SMART, NEW GENERATION
F KITCHENAID® OVENS, COOKTOPS AND
EFRIGERATORS.

Whether you're a novice cook or a gourmet chef, you
nd Mom!) will appreciate the enduring quality, thoughtful
etails and contemporary *Sculptura*™ styling that distinguish
very KitchenAid appliance.

itchenAid ovens feature the unique T.H.E.™ Convection System,
r even baking, broiling and roasting, and EasyConvect™
onversion, which instantly translates your recipes to
nvection cook times.

omplement your oven with an elegant, easy-to-clean
itchenAid cooktop. Our cooktops are available in many
nfigurations, so you can have the look and features that
e right for you.

Our new *side-by-side refrigerators* feature ExtendFresh,™ the most advanced food preservation system available, to ensure everything you cook looks and tastes wonderful. RollerTrac™ Plus shelves pull out even the heaviest loads with ease, and WhisperQuiet™ operation makes these our quietest models ever.

Continue the tradition Mom started by choosing KitchenAid for your home, and you'll enjoy rewarding times in the kitchen, for generations to come.



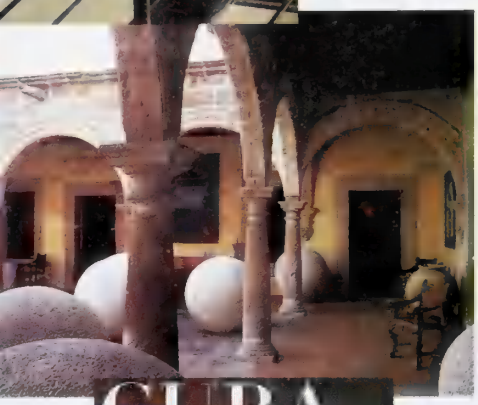
KitchenAid®
FOR THE WAY IT'S MADE®

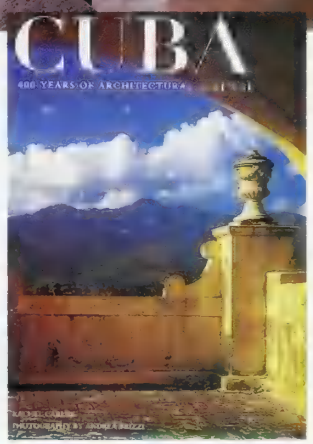
For more information, visit our web site at **www.KitchenAid.com**, or call us at **1.800.422.1230**.

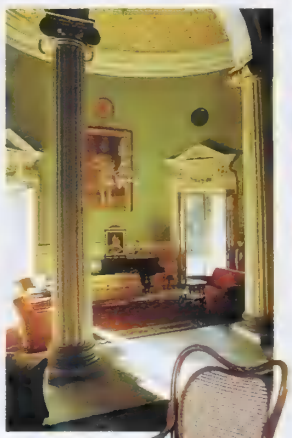


DESIGN BOOKS THAT DAZZLE

Andrée Putman's innovative style raised minimalism to an art form. In *Andrée Putman* (Overlook Press, $45), left, Sophie Tasma-Anargyros traces the French designer's career, which includes such projects as Morgans Hotel in New York, the luxurious Air France Concorde, and Karl Lagerfeld's light-dappled Paris studio. • Robust carved furnishings, mesquite kitchen tools, and gaily painted doors are splashed throughout *Mexican Country Style* (Gibbs Smith, $40) by Joe P. Carr and Karen Witynski, antiques dealers who have trekked from Acapulco to Zacatecas uncovering pieces in markets and remote mountain villages. Left, contemporary stone spheres mingle with ancient columns in a courtyard after a design by Mexican architect Ricardo Legoretta. • *Cuba: 400 Years of Architectural Heritage* (Whitney Library of Design, $49.95), left, by Rachel Carley is an armchair tour of the off-limits Communist island, visiting rarely seen sites—lush plantations, baroque churches, turn-of-the-century villas, Art Deco movie palaces, and kitschy hotels from the 1950s. • The imperial princes and rajas in Sylvie Raulet's *Maharaja's Palaces* (Vendome Press, $85) filled their sumptuous Indian pleasure domes with European silks, paintings, and bibelots. One palace's main drawing room, above right, was decorated in the English style in the 1920s. • The bentwood chairs in *Thonet* (Rizzoli, $50) by Alexander von Vegesack represent a milestone—the first time furniture was mass-produced on a large scale. In 1851, when it was exhibited at the first world fair in London, the Thonet armchair, right, was considered a "curiosity." To order, call Books Now at 800-962-6651, ext. 1108. *Beth Sherman*









Yet more proof of the revival of Danish modern: Baker has reintroduced six pieces designed by Finn Juhl in the forties and fifties, including his arm chair with leather-covered seat and back ($2,995), right.





WEAVING HOPE

Sometimes art is born of despai When a group of Bosnian wome refugees fled to Austria to escape th horrors of war, they were encourage to take up weaving to regain a sens of self-worth. The result: 25 hanc crafted quilts, tapestries, rugs, an bedspreads that comprise "Susre Encounter: Artists and Refugees," show at the New York School Interior Design from September through October 18. (The word *su ret* means to "touch" or "reach ou in Serbo-Croatian.) The textiles a based on designs donated by an i ternational cadre of artists, inclu ing Ivan Chermayeff and Willia Wegman. The design for the vibra patchwork quilt (above) is by Ale ander Strohmaier. "This is a sto of renewal and artistry," says In Heckel, the school's president, "a of women coming together in a lif enhancing project." Call 212-47 1500. *Beth Sherman*

LOST AND FOUND

In their San Francisco shop Intérieur Perdu, brother-and-sister owners Coco and Fred Testu evoke the rooms of their youth on an old farm in western France. Along with a third partner, Pamela Fritz, they've gathered wrought-iron beds (right, from $300), bistro chairs, Gothic-style fencing, and enamel kitchenware—all from France, all evincing an air of Proustian wistfulness. The South of Market shop, near the design district, is open to retail customers as well as decorators. Intérieur Perdu, 340 Bryant St.; 415-543-1616. *Deborah Michel*



You're running behind...

The beds aren't made.

The PTA meeting is at your house tonight.

And Emma just used up the last of your best nail polish.



Count to ten, then smile. It's Wilsonart® Flooring.

Even nail polish is no challenge for Wilsonart laminate flooring. Rub the spot with a little acetone and voilà! It's good as new. Available in 20 woodgrain planks and 20 stone-look tiles, Wilsonart Flooring offers beauty, durability and easy maintenance. All backed by a 16-year warranty against wear, staining and fading. Now smile – and enjoy the Wilsonart Advantage!

Made to be lived on.

Call 1-800-710-8846 ext. 1507 for more information and the dealer nearest you or visit us @ www.wilsonart.com

Wilsonart® Flooring

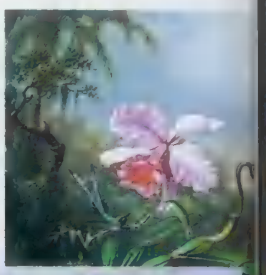
WILSONART
INTERNATIONAL



EXHIBITIONS

Dallas, September 28–February 1 The ancient Egyptians, who believed that you *can* take it with you, stocked their tombs and pyramids with objects they would need in the afterlife. More than 100 of these artifacts, including a ceramic jar (top left) that once held olive oil and (left) a beaded necklace, are at the Dallas Museum of Art. Call 214-922-1200.



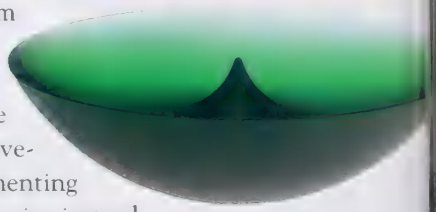


Richmond, September 20–January 25 The Virginia Museum of Fine Arts is showing 19th- and 20th-century American paintings from the Jack W. Warner collection. Examples: Martin Johnson Heade's delicate *Two Hummingbirds* (top right) and Edward Hopper's patriotic *Dawn Before Gettysburg* (right). Call 804-367-0844.





Omaha, August 9–October 5 J.M.W. Turner's watercolors at the Joslyn Art Museum range from the artist's early architectural studies, such as *Old Welsh Bridge, Shrewsbury* (left) from 1794, to later abstract landscapes that explore the effects of light. Call 402-342-3300.



Indianapolis, September 4–November 19 "Masters of Contemporary Glass," at the Indianapolis Museum of Art, is about the studio glass movement that began in the 1970s, when artists began experimenting with new techniques and fashioned objects that were expressive instead of purely functional. František Vízner's bowl (right), made in 1993, is cast, then cut and polished. Call 317-923-1331.



New York, September 19–January 7 The Robert Rauschenberg retrospective at the Solomon R. Guggenheim Museum features 400 works by the artist, from early Abstract Expressionist paintings and assemblages created from found materials to collages such as *Untitled [Hotel Bilbao]* (left), made out of paper and engravings that Rauschenberg picked up in flea markets while traveling through North Africa in 1952. Call 212-423-3500.



St. Petersburg, FL, September 19–January 18 "Man Ray: The Paris Portraits," at the Salvador Dali Museum, presents fifty photographs that Man Ray took of writers, artists, and fellow members of the Surrealist movement between 1921 and 1940. His portrait of André Breton (above right) has a halo effect, achieved by overexposing a partially developed negative. Call 813-823-3767.



Columbus, September 26–January 4 Gold earrings, glass vessels, and oil lamps are among the riches excavated from the Akeldama Tombs outside of Jerusalem, now at the Columbus Museum of Art. The carved limestone box (left) was used in burial chambers nearly 2,000 years ago. Call 614-221-6801.

Washington, D.C., September 28–January 11 Thomas Moran's landscapes of the American West, which inspired Congress to establish Yellowstone National Park, are at the National Gallery of Art. Call 202-737-4215.



SHOWS

New York, September 19–28 The theme of entertaining is explored by fourteen designers who decorate period rooms, create fantasy vignettes, and enliven the 18th-century-style gardens of the Abigail Adams Smith Museum. Last year, Patricia Healing and Daniel Barsanti concocted a safari scene (left), complete with mosquito netting, camp chairs, and tall grasses. Proceeds from the annual fund-raiser go toward the restoration of the museum. Call 212-980-9352.





New York, September 25–28 Folk art at the 19th annual Fall Antiques Show ranges from a rustic grocery trade sign, c. 1875, to a stately copper Arabian horse weathervane, c. 1870 (top right). Textiles are especially hot this year; the abstract crazy quilt (right), made of pieced and embroidered wool, dates from 1910. Call 212-777-5218. *Beth Sherman*


It traveled millions of miles to get here.
The least you can do is let it in.
skylights and roof windows
VELUX®
For your free brochure call 1-800-283-2831.





THE WELL-DRESSED TABLE

Designer Christian Lacroix brings his sunny Mediterranean sensibility to a free-spirited collection of tableware

By Christopher Petkanas

Arts de la Table, Christian Lacroix's new collection of tableware for the old-line French luxury goods company Christofle, has the exuberance and delicious extravagance of one of the designer's couture shows. In other words, if you liked the dresses, you'll love the dinner plates.

"For the Mediterranean man that I am," says Lacroix, "the table, the tradition of sharing a meal, and the care one brings to preparing it are rites that have a profound significance. I like the most unusual tablesettings, even mismatched services."

Comprising porcelain, cut-crystal glassware, silverware, and table linens, the collection incorporates all the themes and motifs on which the designer has built his career: the theater, bullfighting, romance, 18th-century France, and the sun. There are also winks at fashion. Salad servers are sculpted to evoke passementerie. Dessert plates are adorned with cartoonish drawings by Lacroix of a dancing >

Like Christian Lacroix's fashions, his tableware is almost deliriously baroque. Clockwise from left: Esmeralda tablecloth displays Follement crystal and Souvenir-Souvenir porcelain. Carnations are strewn on Follement tea service, Tralala tablecloth, and embroidered brocade jacket. Souvenir-Souvenir plate displays a favorite Lacroix motif, the sun, with Follement crystal and tassel-handled silver.

Brunschwig & Fils®

Brunschwig & You



Meridian Groupoint on the St. Charles Chair,
Gleanings Lodge Cotton Print on upholstered wall, Traviata Tieback

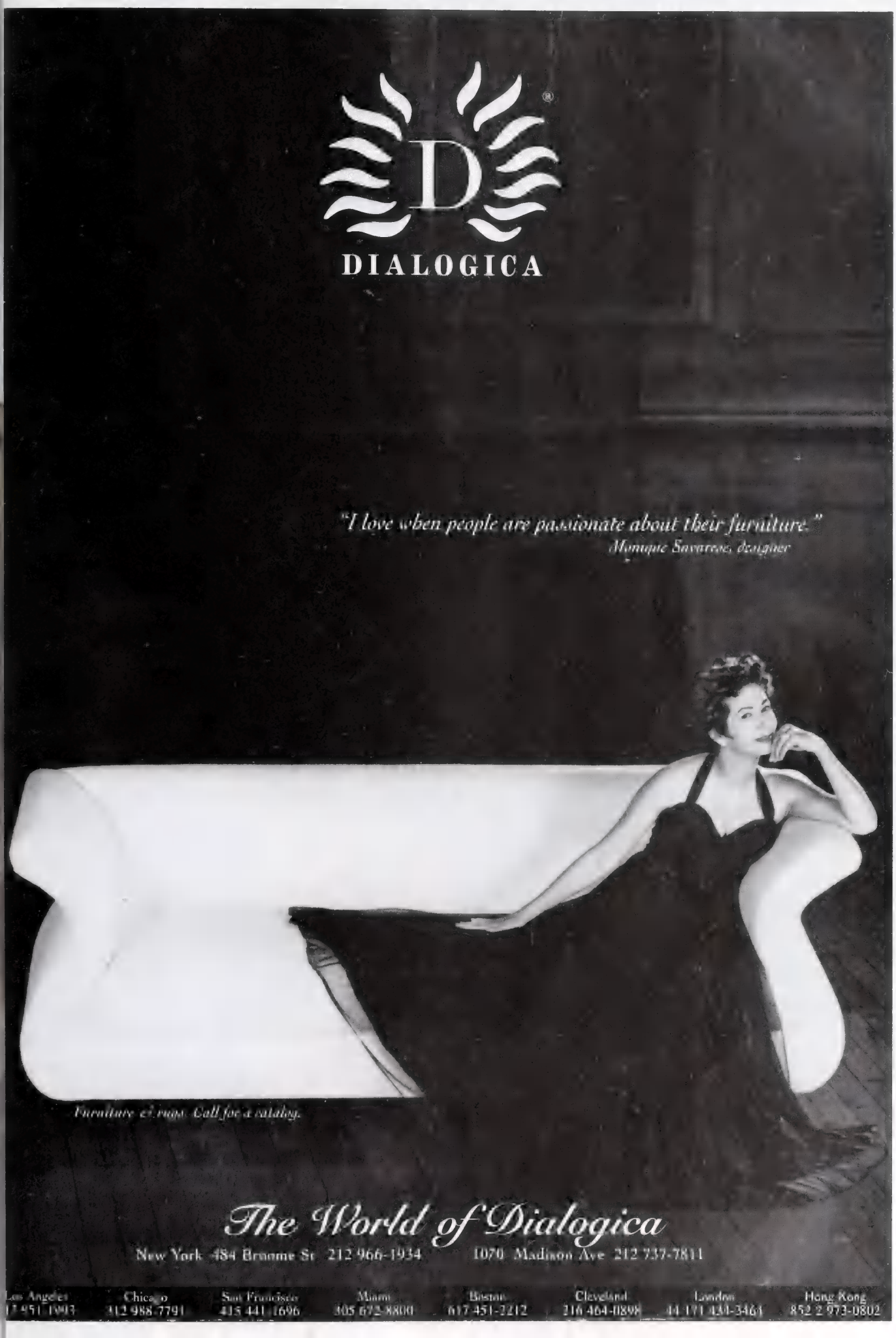
Through Architects and Interior Designers

http://www.brunschwig.com

"I LOVE MY AGA"



Shirley, her husband Richard and daughter Jennifer along with Toby their dog, all share the magic of the legendary AGA. Shirley admits that she was apprehensive about installing her claret AGA in their new home. "After all the AGA has no dials". Now she says,"the adjustment came quickly and cooking is so much easier and enjoyable". Not surprising, for the AGA has long been a legend in Europe. Toby agrees, his favorite spot is in front of the AGA. Shirley adds,"my AGA overlooks the Pacific Ocean and both are a thing of beauty". Share life with a legend by calling 800-633-9200 or send $3.00 for full color brochure to AGA Cookers, P.O. Box 213, Stowe, VT 05672.


DIALOGICA
"I love when people are passionate about their furniture."
Monique Savarese, designer
Furniture et rugs. Call for a catalog.
The World of Dialogica
New York 484 Broome St 212 966-1934
1070 Madison Ave 212 737-7811
Los Angeles 213 451-1903
Chicago 312 988-7791
San Francisco 415 441-1696
Miami 305 672-8800
Boston 617 451-2212
Cleveland 216 464-0898
London 44 171 430-3464
Hong Kong 852 2 973-0802

bedroom thoughts

"pleated silk
- I like the texture"

"ribbon trim
- detailing
for definition"

"italian satin
- very lustruous
very glamorous"

"tiny woven st
- ties it all
togethe





DIANNE MORRIS

FOR BAY LINENS™

152 Madison Avenue, New York, NY 10016

AVAILABLE AT bloomingdale's 1 800 555 SHOP — ITEM REFERENCE #M494



The Lifestyle is Tile

For a free guide on how to make ceramic tile part of your lifestyle, call our 24-hour toll free number: 800-881-8453, Ext. 116

TILENET

The Ceramic Tile Network

couple under a starry sky and corseted balloon-skirted ladies—models of frivolity.

A sly reference to Lacroix's love of bullfighting (he grew up in Arles watching the sport in the Roman arena) is made in a wonderfully prissy tea service the color of raspberries puréed with fresh cream, and in a sugared-almond–hued tablecloth. Both are strewn with carnations, the flower spectators shower on victorious matadors. The couturier's passion for flamenco comes through in another, trompe-l'oeil cloth with a wide apron of printed fringe that suggests a dancer's shawl.

Arts de la Table could not be more at home than in Lacroix's Paris couture salon, where these photographs were taken. It was decorated by Elizabeth Garouste and Matia Bonetti—the "New Barbarians," as they were hailed for the caveman chic they brought to the launching of Lacroix's house in 1987. His wave-lapped china and their flame-licked curtains speak the same language.

Below, clockwise from top left: Pictured with a pair of faux coral-and-pearl couture earrings, Corazon damask napkin and Tralala napkin printed with carnations—the flowers thrown to bullfighters. Tralala tablecloth. Feathery scrollwork on Follement teacup. Follement demitasse on Falbala damask tablecloth. A typical Lacroix tablesetting with Follement porcelain and crystal, Corazon tablecloth.











LLADRÓ®

A tradition of beauty will last forever.

CONCEIVED IN ANCIENT CHINA AND REINVENTED BY EUROPEAN ALCHEMISTS,
THE FORMULA FOR MAKING PORCELAIN WAS ONCE THE MOST CLOSELY GUARDED SECRET IN THE HISTORY OF ART.
TODAY, LLADRÓ PRESERVES THESE SECRETS IN ITS OWN CLAY, WHICH IS MOLDED BY EXPERT SCULPTORS AND HAND-DECORATED
BEFORE BEING MIRACULOUSLY TRANSFORMED TO PORCELAIN BY THE HEAT OF THE FLAMES.



THIS IS HOW LLADRÓ ARTISTS KEEP AGE-OLD TRADITIONS ALIVE.
AND THE BEAUTY THEY CREATE WILL LAST FOREVER.

"SWANS TAKE FLIGHT" 26" x 28" • To find the Authorized Lladró Dealer nearest you, please call 1-800-634-9088, Dept. HB38 • http://www.lladro.com

EUREKA

CHARLES P. ROGERS. BED MAKERS FOR SEVEN GENERATIONS.

Queen size hand-forged iron Breton Bed. Catalog price $1399. Sale $999. Headboard alone: Catalog $799. Sale $599.



Rainbow Bed



Charleston Bed



Campaign Daybed

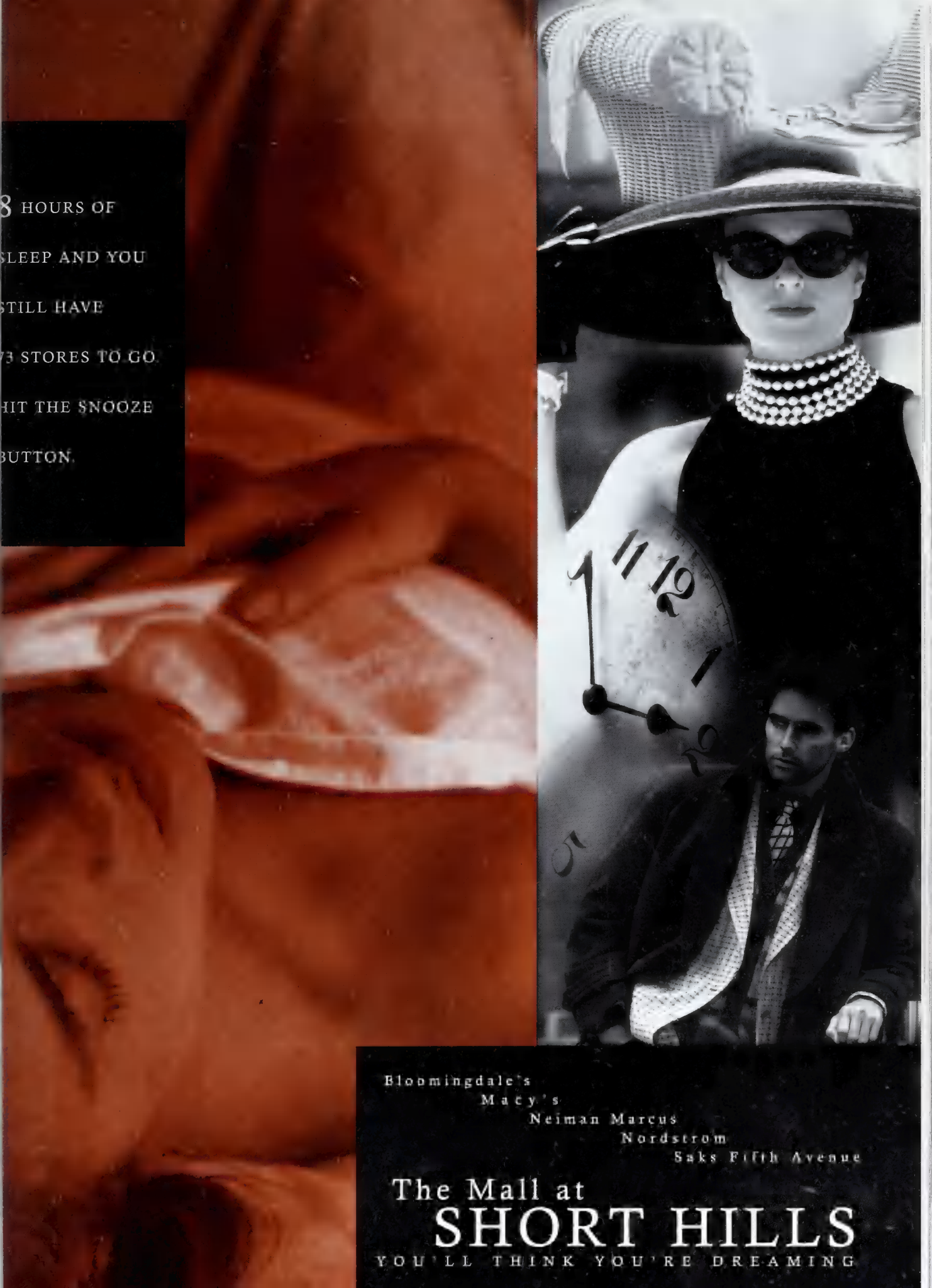


Florentine Canopy Bed

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a color catalog and sale price list.

CHARLES P. ROGERS ▪ EST. 1855

NEW YORK: 899 FIRST AVENUE (50-51 STS), NYC
212-935-6900. OUT OF STATE CALL **1-800-272-7726.**
NEW JERSEY: 300 ROUTE 17 NORTH, EAST
RUTHERFORD (CLOSED SUNDAY) 201-933-8300
MARYLAND: 11134 ROCKVILLE PIKE, OUTSIDE
BELTWAY OPP. WHITE FLINT MALL 301-770-5900
OPEN DAILY, SATURDAY AND SUNDAY.
PHONE ORDERS ARE WELCOME.
WE SHIP ANYWHERE.


8 HOURS OF
SLEEP AND YOU
STILL HAVE
73 STORES TO GO.
HIT THE SNOOZE
BUTTON.
Bloomingdale's
Macy's
Neiman Marcus
Nordstrom
Saks Fifth Avenue
The Mall at
SHORT HILLS
YOU'LL THINK YOU'RE DREAMING



A Pea in the Pod
Abercrombie & Fitch
Aéropostale
Aldo
A/X Armani Exchange
Ann Taylor
Au Bon Pain
Aveda
Baby Guess?/Guess? Kids
Bailey, Banks & Biddle
Bally of Switzerland
Banana Republic
Bang & Olufsen
Barbara Reid's Candy Shop
Beaux Gens
Bell Atlantic NYNEX Mobile
Benetton
Bernini
Black Hound New York
BLOOMINGDALE'S
Body Shop, The
Bombay Company, The
Borders Book Shop
Bose Stereo
Bottega Veneta
Britches Great Outdoors
Brooks Brothers
Brookstone
Bruno Magli
Buffalo Jeans
Burberrys
Caché
Carlton Cards
Caswell Massey
Charles David
Charter Club
Cheers
Chico's
Claiborne
Coach
Colorado Pen Company
Country Road Australia
Crabtree & Evelyn
Crate & Barrel
Crouch & Fitzgerald
Custom Foot, The
Custom Shop Shirtmakers
Davinci
Dean & DeLuca
Domain
Eddie Bauer
Eighteen 77
Eileen Fisher
Elisabeth
Enzo Angiolini
Episode
Express
FAO Schwarz
Fila
Filofax
Foot Locker
Fossil
Franklin Quest
Fratelli Rossetti
French Corner Soho
Friendly's Restaurant
Galo Shoes
Gap, The
Gap Kids
General Nutrition Center
Gentlemen's Collection by Brick Church
Gloria Jean's Coffee Bean
Godiva Chocolatier
Gucci
Guess?
Gymboree
H2O Plus
Hold Everything
Houlihan's
Hugo Boss
Icing, The
Imaginarium
Investors Savings Bank
J. Crew
Jaeger
Jessica McClintock
Joan & David
Joe's American Bar & Grill
Johnny Rockets The Original Hamburger
Johnston & Murphy
Judith Ripka Jewellery
Kenneth Cole
Kids Foot Locker
Knot Shop
La Petite Gaminerie
Lacoste
Lady Foot Locker
Lanciani
Lapin
Laura Ashley
Laura Ashley Home
Laura Ashley Mother & Child
Learningsmith
Lillie Rubin
Limited, The
Liz Claiborne
Louis Vuitton
Loutie
MAC
MACY'S
Maraolo
Maternité
MaxMara
Metropolitan Museum of Art
Mondi Collections
Mondo Collections
Montblanc
Motherhood Maternity
Mrs. Fields Cookies
N. Landau Hyman Elegant Costume Jewels
Natural Wonders
Nature Company, The
NEIMAN MARCUS
Nine West
Nordic Track
NORDSTROM
Oceana Traveller
Oilily
Optique
Oriental Court
Orologio
Orvis
Overland Trading Company
Papa Razzi
Papillon
Papyrus
Pelle Line Shoes
Piccolo
Pildes Optical
Polo Ralph Lauren
Pottery Barn
Prestige Collections
Push Pedal Pull
Rand McNally
Record Town
Right Start, The
Rita Ford Music Box Company
Rodier
Ruby Tuesday
SAKS FIFTH AVENUE
Sbarro Buffet Italiano
Select Comfort Air Sleep Systems
Sharper Image
Sharper Image Spa
Speedo Authentic Fitness
Structure
Suncoast Motion Picture Co.
Sunglass Hut
Sunglasses of Aspen
Talbots
Talbots Kids
That Personal Touch
Tiffany & Co.
Timberland
Tommy Hilfiger
Travel 2000
Variazioni
Vertigo
Victoria's Secret
Walking Company, The
Water Wear
Wentworth Gallery
William Randall Cashmere
Williams-Sonoma
Wolford Boutique, The
Zeller Tuxedos

Enter a world you can reach without the aid of the sandman.

The Mall at Short Hills. It's everything you've been dreaming of, and more.

The Mall at
SHORT HILLS
YOU'LL THINK YOU'RE DREAMING

Exit 14 off the NJ Tpke., I-78 to 24W.
Short Hills, NJ 800-995-2201

With Designer On Call at Boston Design Center,

Anything

can be

arranged.



photo: Henry Biber

When you furnish your home or office, anything is possible. So how do you choose the arrangement that's best for you? An interior designer can help. And so can Boston Design Center. Our new **Designer On Call** program helps you access the finest in furnishings, fabrics, floor and wall coverings, kitchens and baths, antiques, lighting and accessories. Call 1-800-743-2727 or 617-338-6785 to schedule your appointment.

DESIGNER ON CALL AT BOSTON DESIGN CENTER IS A SERVICE PROVIDED BY BOSTON DESIGN CENTER. • ONE DESIGN CENTER PLACE • BOSTON MA 02210
CALL **1-800-743-2727** OR **617-338-6785** FOR INFORMATION AND AN APPOINTMENT.

VISIT US ON THE WORLD WIDE WEB AT **www.bostondesign.com**

BOSTON DESIGN CENTER

A Crow Design Centers Project
Member Design Centers International,
an association of the
finest Design Centers in the world.



Bedroom By Fabric Place

Dreamy bedrooms. Appetizing dining rooms. Luxurious living rooms. Serene studies. Fabric Place has the fabrics, the decorators, and the expertise to bring them all to life. Whether you make them yourself or have us do it for you, you'll love our more than 50,000 fashion and home decorating fabrics, yarns, notions, patterns and trims... the largest selection in New England.

On custom window treatments made in our workrooms, save $100 on orders of $500 or more, save $200 on orders of $1000 or more. Save $150 on any fully re-upholstered sofa, $75 on any fully re-upholstered chair. Save $30 on a sofa slipcover, or $20 on a chair slipcover. Offer expires 9/30/97.

Visit one of our stores or call for an in-home decorator consultation.
In MA: 1-800-556-3700 In RI: 1-800-752-3008 In CT: 1-800-336-5744

FABRIC PLACE

Where Anything's Possible

Not to be combined with any other offer or blinds & shades. Limit of $200 off per household on custom window treatments.

Framingham, MA	***Woburn, MA***	***Newton, MA***	***Warwick, RI***	***Cromwell, CT***
136 Howard St.	*Woburn Mall*	*Home Decorating*	*Cowesett Corners*	*Route 372*
Downtown	*Exit 36 off Route 128*	*Center*	*Route 2*	*Exit 21 off I91*
Framingham	*617-938-8787*	*244 Needham St*	*401-823-5400*	*860-632-5744*
508-872-4888		*617-965-5500*		

If you can **imagine it,** we can **build it.**



Our designers and craftsmen transform your ideas into superior, custom-crafted solutions. Whether it's an entertainment unit, bedroom set, wall unit or a complete room environment, you will always get a perfect fit, because it's custom made for you.

Call for more information and a free color brochure:

1-800-MANHATTAN

MANHATTAN CABINETRY

Custom Design Furniture Since 1976

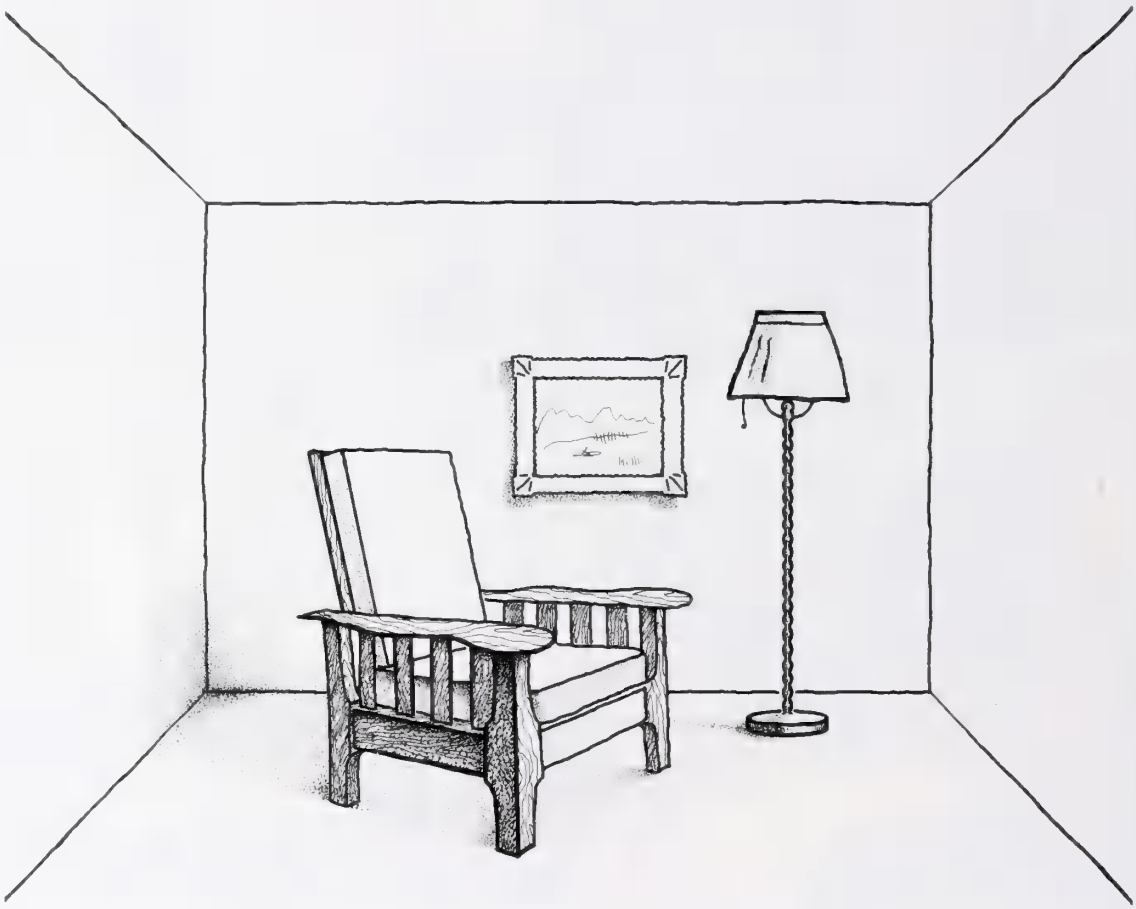
27 East 59th St.
212-750-9800

455 Park Ave. So.
212-889-8808

1630 Second Ave.
212-772-8870

FACTORY: 9-03 44 Rd. L.I.C.
718-937-4780 Floor Samples Only

IS THIS ROOM HALF FULL OR HALF EMPTY?



Learn to put it together at the New York School of Interior Design.

Antiques to Accessibility – Bauhaus to Building Codes – CAD to Color Theory
Deco to Drafting – Faux Finishes to Function
Bachelor of Fine Arts • Associate in Applied Science • Nondegree Programs

NEW YORK SCHOOL OF INTERIOR DESIGN

170 EAST 70TH STREET • NEW YORK, NEW YORK 10021 • 1-800-33 NYSID

It turns heads...

Stunning looks... Incredible Performance.

Dacor's Epicure line sets new standards for commercial-style cooking appliances.

Our flagship range, the ERSD48 epitomizes the bold beauty of all Epicure ranges, ovens, warming ovens and hoods...

Epicure™ by dacor®
Distinctive Appliance Corporation

For full details simply call us
626-799-1000
www.dacorappl.com

The Next Generation of Commercial-Style Appliances



Dacor GREATS™ offer 40 percent larger grates for easy handling of pots and pans.

Six high performance burners, sealed for easy cleaning.

Large, easy-to-turn cooktop knobs and a touch pad oven command center keep you in control.

High Performance Gas Infrared Broiler.

Extra-large self-cleaning oven holds full-size commercial cookie sheets. It features Dacor's superior Pure Convection™ for superb cooking performance.

The large 15" wide second oven features Pure Convection™, broiling and self-cleaning capability.

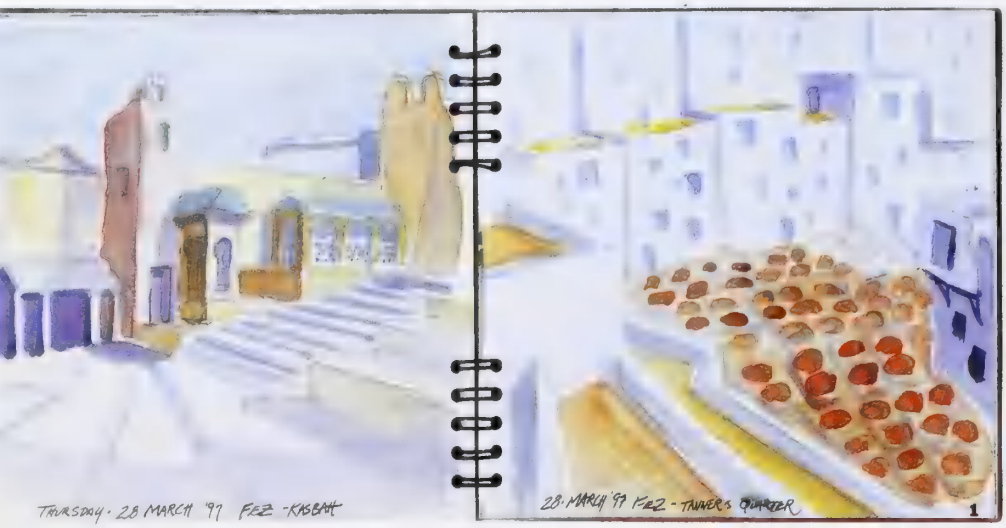
The New Epicure™ 48" Commercial-Style Range

and cooks like nothing else on the market.

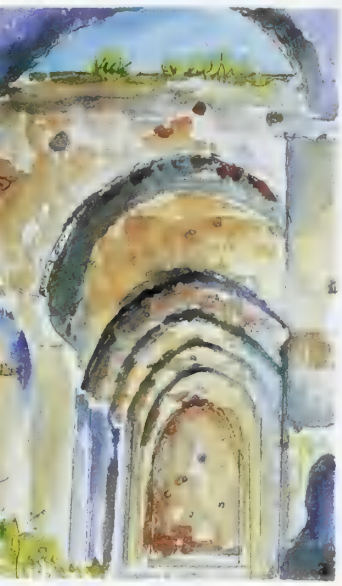
HAVE PAINTS, WILL TRAVEL

A group of design friends take a watercolor trip to Morocco

By Margaret Kennedy







Painting on the trip were architects Buzz Yudell (1) and Stephen Harby (5), decorator Shirley Bacher (3), garden designer Nancy Goslee Power (4), colorist Tina Beebe (6), and the author (2). Too busy buying for their shops to paint were decorator Bunny Williams and John Rosselli.

January 25, 1997

On the phone from California, Nancy suggests I join her and her watercolor class on a trip to Morocco to paint. "Impossible," I reply, thinking of my relentless schedule. But I know I'd find great houses.

March 17 Arrive Marrakesh.

After dropping others at reassuringly luxurious hotels, taxi takes me to the Medina (the old quarter), where, on a photographer's recommendation, I had chosen a tiny inn. When streets get too narrow, driver parks cab, plunks my luggage into a donkey cart and leads me into passageways teeming with *djellaba*-clad men and darting children. Signs are in Arabic, which I cannot read. I realize I could never find my way back out of this maze. At a heavy wooden door, driver rings the bell and I am whisked through the dark entry into a tiled atrium open to the dazzling blue sky. We climb narrow stairs to the rooftop terrace garden of potted plants and duck under jasmine that drapes the pointed-arch entry to my simple room. It's perfect.

Badi, the manager, needs to lead me out to meet everyone for dinner. Afterwards, Bunny waits in cab while John walks me back to my hotel. As we descend into the twisting, deserted lanes, John blurts out, "My God, Peggy, I've never been anywhere so exotic in my life!"

I am the only guest. Before going to bed, I securely bo my ancient wooden door.

March 18

Majorelle Gardens created by the French painter in th 1920s. Unbelievable combinations of desert cacti and trop cal palms reflect in glassy pools. Allées of aloes border verda grass. Brilliant cobalt blue pots brim with purple succulent Would this blue transfer to Massachusetts?

Meet architect Charles Boccara. His work incorporat many traditional design elements—ceilings domed or panele with a patchwork of twigs painted azure and saffron, geome ric tile work in endless variations.

March 19

I receive a blue summons from the police. Badi accon panies me. At the door, the guard with the machine gu smiles at me. My three interrogators question me in Frenc "Are you married? Do you have children?" Badi and or policeman shout at each other in Arabic. I catch the wo "registration" and understand the summons is not about m (it is likely a result of writing "hotel" on my landing card, the inn is not officially registered). One last question: "Wh are you going to write about?" I reply: "*Ma visite à la police* Delighted, they laugh and shake my hand.

March 20

Each day I pass an old man sitting behind a wooden bo

verflowing with fresh mint ready to become the neighbor-ood tea. Rushing back to change for dinner, confident now of e way, I make a wrong turn. Without a word I am pointed in e right direction by several young men.

arch 21 To Taroudant

Reeling from the endless hairpin turns on the drive over e Atlas Mountains, I keep lifting my sunglasses to check if e peaks are as rosy as they look. Sheep graze on sparse scrub ot far from villages fashioned of the same earth as the hills. 'e photograph a flock gathered in the middle of the road. he shepherd sticks out his hand for the *dirham* he expects as yment for his "models."

arch 22 Taroudant

The entrance to Gazelle d'or Hotel is enveloped by an npossibly dense thatch of shocking pink bougainvillea. I atch a man in a white *djellaba* sweep away fallen blossoms anketing the steps.

On the road to Agadir, Shirley, Nancy, and I are bounc-g in the back of the van. We pass donkeys bearing women rapped head to toe in shades of blue. "Biblical," murmurs ancy. In Essaouira, our rooms are pretty grim. Bunny bright-s: "We'll go to the souk and get fabric. We'll do a House autiful makeover!" We laugh and head for the market.

arch 23 Essaouira

Stephen, Tina, and Buzz are all painting the crenellated y wall and clock tower from a small cafe. The attentive iter loves artists and brings them clean water and per towels to wipe their brushes. When the shade here Stephen is sitting disappears, the waiter carries er a big umbrella. Tina decides to give her watercolor the waiter. Thrilled, he shows it to everyone then shes off, returning ten minutes later—he has had it tted! He proudly hangs it behind the bar.

After a lunch of grilled shrimp on the terrace of a arming blue-and-white restaurant with orange-and-ite-striped umbrellas, I get out my paints and happily rk on pattern and line. The toothless old fiddler sits the door even after tipping patrons have left.

arch 24 Marrakesh

A quick lunch—alas, my last. Am envious of oth-leaving for Fez. Parting hugs all around.

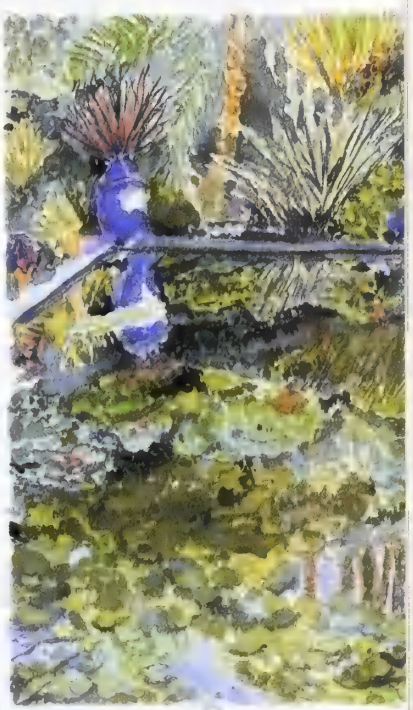
Meet architect Elie Mouyal. Disappointed we don't have time to get to his new house outside the city. He casually wonders if I'd like to come for dinner. My instant, enthusiastic "Yes!" is so ultra-American I am embarrassed. Not much, though—I can't wait.

House is modern but built of mud, enriched by antique doors and carved panels. Only power is solar—tiny bulbs cast candlelike glow.

We sit on leather Art Deco chairs rescued from the La Mamounia Hotel's renovation enjoying tagine of lamb served by Soad, Mouyal's striking wife. Mouyal hands me a flashlight and we tour the garden. My beam discovers roses, hedges of rosemary, and pebble-patterned walkways. We pass through the ground-grazing branches of an ancient tree—the Mouyals' haven from summer heat.

March 25

At a Casablanca airport shop, testing the drawer of a wooden box, I shriek as a snake darts out to nip my hand. A harmless papier-mâché monster. I buy it for Mario Buatta as retribution for years of practical jokes. He will love it. ■



4

5



6





The decision to remodel my home wasn't easy. But the

planned chaos will soon pass and I will enjoy the light. The moon. The stars.

my life is ready for a change

And the beauty of my new windows. On this I am adamant. On this

I won't compromise. On this I am sure.



i need more room

i need more light



There's m

to see i

Weather Sh

windo

Weather Sh

Windows & D

WEATHER SHIELD


(800) 477-6808 ext 550
www.weathershield.com
i need more me









Traveling Down East, clockwise from top left: Portland Head Light, commissioned by George Washington, looks across Casco Bay. Lobster traps mark the way along venerable Route 1. Readying the Maine for sea at Robinhood Marina, near Five Islands. A view of Harmon's Harbor from Grey Havens Inn. Local produce and flowers at the Brunswick farmers' market.

SEE IT IN SEPTEMBER

After the crowds have gone, before the cold sets in, Maine is at its best. Take a drive Down East from Portland to Isle au Haut

BY VANCE MUSE

As a part-time resident of Maine I wouldn't miss a single September here. The very things that lure so many visitors in summer—white-steepled churches and weathered grange halls, farm stands and mossy old graveyards, miles of rocky green coastline along a sapphire-colored sea—are all yours now that August's crowds have flown and leaf-peepers have yet to appear. Route 1, the essential coastal highway, no longer crawls with bumper-to-bumper tourists, but things aren't nailed shut yet either, with flea markets and antiques shops doing a brisk business, ferries still running out to the islands, and clam shacks and lobster pounds open and glad to see you. Days are warm (pack sunscreen and shorts), nights are chilly (add a sweater or two), and the sun blazes on an undulating green landscape that is just beginning, on the tips of trees, to flame into color. This time "between the blueberries and the cranberries," as a lobsterman once framed it for me, is the best of all in Maine.

The coastline—all 3,500 craggy miles of it—is a lot to navigate, but not if you concentrate on its heart, from the bustling cobblestone streets of Portland to the wooded island paradise of Isle au Haut. You can stick to Route 1 while traveling north (or, in the nautical term, Down East), but a good road map will inspire you to follow some of those promising roads squiggling off toward the sea. The joy of touring the Maine coast, at any time of the year, lies in such detours and distractions along the way.

Ask for directions and advice as you improvise an itinerary and you will wonder where that reputation for tight-lipped Yankee reserve ever >


It's fiery. Feels cool against your finger.
Captures light and turns it to brilliance.
Sneaking a look at it once in a while,
you vow to keep up the manicures.
Your diamond, extraordinary and rare.
Why wait?
A diamond of a carat or more.
For you, for now, forever.
quality diamond of a carat or more is so rare that fewer than one percent of women will ever
wn one. For a portfolio of award-winning diamond designs call 1-800-FOREVER Dept. 16.
r see your local jeweler. http://www.adiamondisforever.com
A diamond is forever.
De Beers



Scenery, shopping, and wooden ships, clockwise from top left: Sunset from porch rockers near Reid State Park. Everything you didn't know you needed at Wiscasset's antiques shops. Exchange Street in Portland's Old Port historic district. A beacon on Penobscot Bay, Owls Head lighthouse near Rockland. Lobstermen hauling in the day's catch at Port Clyde. Boatmaking exhibit at Bath's Maine Maritime Museum.

Mainers debate the qualities of lobster rolls the way Texans fight about chicken-fried steak or New Yorkers compare bagels

came from. Of course you may get the occasional no-nonsense "yep" or "nope" in reply to your earnest questioning, but Mainers can be an outgoing lot and seem to have a fondness for those of us who know enough to come here in September. One crisp morning last year, hopelessly lost, I stopped in a tiny general store for help. Several people overheard me ask the clerk for directions and I was eventually set straight, but only after much debate on this and that alternate route, and after getting an earful about beekeeping, sailmaking, and pickling watermelon rind. Oh, and lots about the weather.

It's a pretty good guess that folks who have set their sights on the Maine coast are a bit city-weary, and Portland, with a workday population of more than 100,000, may serve only as their point of entry to the state. A pity, for how refreshingly low-key this old port is, sited between forests and Casco Bay, and scented with pine and salt air. It's hard to feel hustled or bustled by a city where seagulls roost on the park benches. Portland's 18th- and 19th-century red-brick architecture is echoed in the Portland Museum of Art, with its collection of Maine landscapes by such artists as Winslow Homer, Rockwell Kent, Marsden Hartley, and Edward Hopper. These paintings are good preparation for what lies ahead: Views of sea and shore that haven't changed since they were painted.

Just beyond Brunswick (where a vibrant farmers' market fills the town green on Tuesdays and Saturdays) take Route 24 to Bailey Island, a Casco Bay retreat vacationers once reached by steamer, now by a bridge. Still an active fishing village and a little-known getaway, the island is dotted with clapboard farmhouses and Shingle Style cottages. Even in the summer-colony heyday of the 1890s it attracted a more independent kind of rusticator than the fashion-conscious who flocked to resorts farther north like Bar Harbor and Northeast Harbor (known to this day as "Philadelphia on the rocks"). Among the turn-of-the-century visitors to Bailey's were a number of artists and writers seeking solace and inspiration. Today, at its cliffy >

Advertisement

HEALTH

How to help antibiotics help you.

Have you ever asked your doctor for antibiotics to treat a cold or the flu? Do you sometimes stop taking your antibiotic prescription once you start to feel better? Or have you ever saved "leftovers" for next time? If so, read on.

Since their discovery more than 50 years ago, antibiotics have been a key factor in fighting bacterial infections and keeping us healthy. If you've ever been diagnosed with such common conditions as pharyngitis, chronic bronchitis, or a middle ear infection, chances are you've taken them. Yet antibiotics remain one of the most misunderstood and misused medications.

The truth is, antibiotics should be taken only when necessary and are effective only when used properly. While only your doctor can determine when you need them, there is much you can do to help. Start by reading these facts, and tips on proper usage.

What is an antibiotic?

Antibiotics are medications that either kill bacteria or stop them from growing. They are most commonly prescribed for bacterial infections, often involving the lungs, throat, or middle ear. Different antibiotics may be used for different types of infections. Only your doctor can determine what infection you have and which antibiotic is appropriate to treat it.

When is it appropriate to take an antibiotic?

Antibiotics only work against bacterial infections. So if you have a viral infection, such as the common cold or flu, do not expect or insist that your doctor prescribe you an antibiotic. Only your doctor can determine the type of infection you have and whether an antibiotic is necessary.

Why are some antibiotics prescribed differently than others?

Each antibiotic has a different chemical structure and this affects the way it works in the body. The specific antibiotic and the type of infection it's being used to treat, determine the number of days and the number of doses per day the antibiotic needs to be taken. Some antibiotics can be taken for 5 days while others are taken for 10 to 14 days. It is important to take the specified number of doses each day for the number of days prescribed by your doctor. Let your doctor know if you're taking other medications, which could interfere with how your antibiotic works.

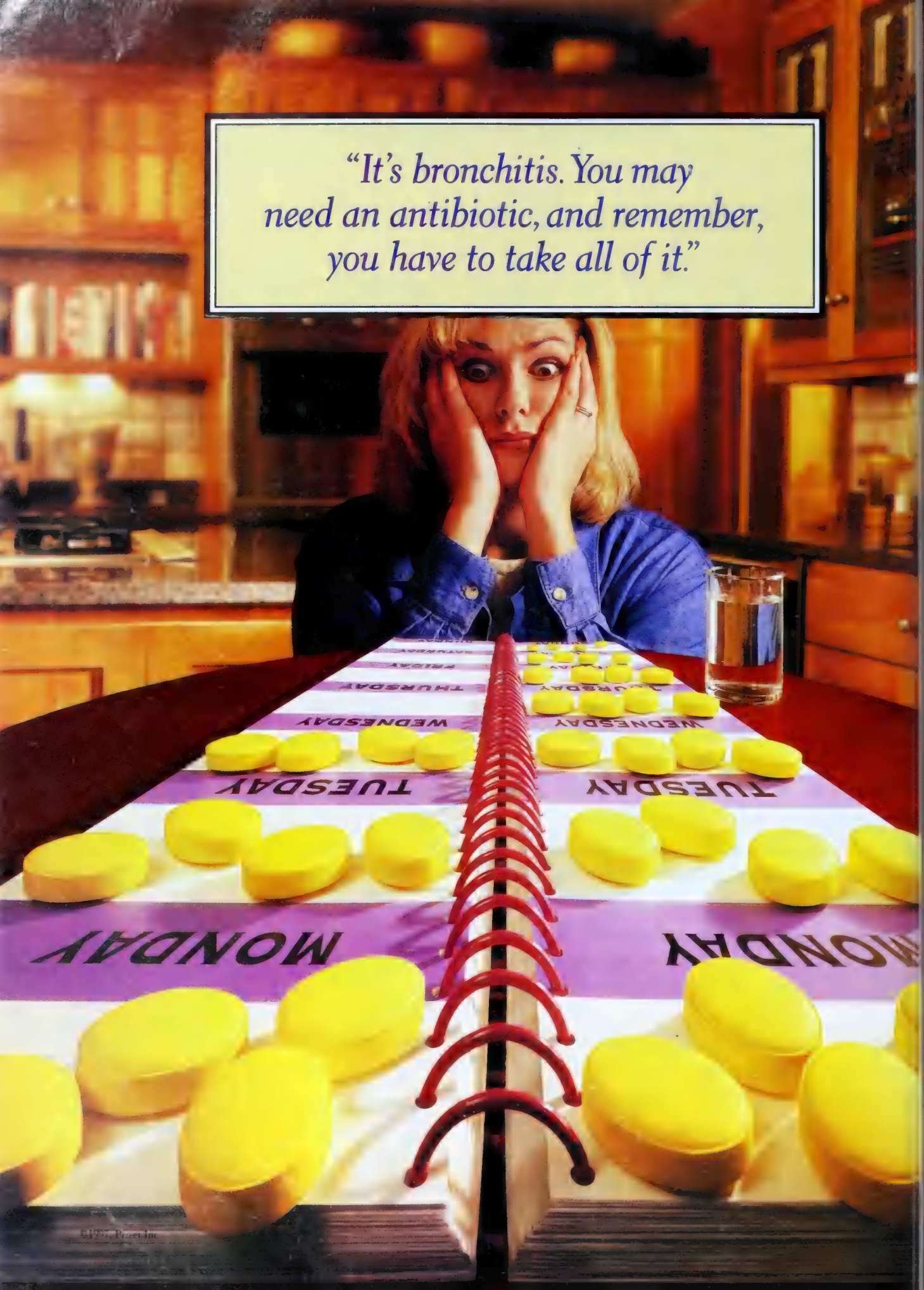
Why do I have to keep taking antibiotics after I start to feel better?

It's natural to begin feeling better when you first start your prescription, because the antibiotics have begun their job of knocking out harmful bacteria. But just because your symptoms are gone does not mean that your antibiotics have finished their work. If you stop antibiotics before the full course is finished, the infection may not be completely treated. Be sure to take the recommended amount of medication and follow your doctor's instructions carefully.

Remember these tips.

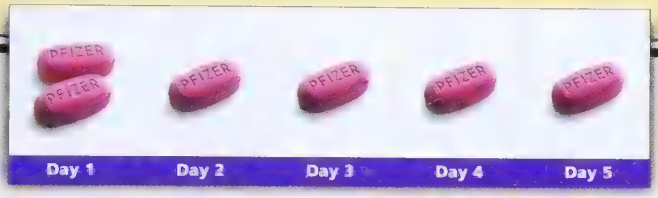
- It's up to your doctor to decide whether you need an antibiotic, and if so, which one.
- Don't insist on a prescription for an antibiotic if you have a viral infection, such as a cold or the flu.
- Don't stop taking antibiotics before you complete your prescription, even if your symptoms are gone.
- Follow your doctor's instructions carefully. Take doses on schedule for the number of days indicated.
- Let your doctor know if you're taking other medications.
- Never share your medication with anyone. If you have any left over, throw it away.
- As with all medications, keep your antibiotics out of children's reach.

Pfizer


"It's bronchitis. You may need an antibiotic, and remember, you have to take all of it."
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY



Or ask your doctor about Zithromax®. Five days and you're done.



If your doctor is prescribing an antibiotic for a bacterial respiratory tract infection such as chronic bronchitis, ask if Zithromax® is right for you.

THE ONLY ONCE-A-DAY FOR FIVE DAYS ANTIBIOTIC.

Unlike other antibiotics, you take Zithromax just once a day for five days. And five days are as effective as ten days of conventional therapy, because Zithromax continues to work for several days after your last dose.

Zithromax is well tolerated. The most common side effects are diarrhea (5%), nausea (3%), and abdominal pain (3%). Although allergic reactions are rare, should one occur, discontinue this medication and contact your healthcare professional. See the brief summary on the next page for complete details.

ASK YOUR DOCTOR IF ZITHROMAX IS RIGHT FOR YOU.

For more information and a free booklet, *Is it time to call the doctor?*, call 1-800-579-DAYS.

ONCE DAILY FOR 5 DAYS
Zithromax®
(AZITHROMYCIN) 250-mg tablets

Pfizer FIVE DAYS AND YOU'RE DONE.

Zithromax (AZITHROMYCIN)

ZITHROMAX
(azithromycin tablets)
BRIEF SUMMARY

CONTRAINDICATIONS

WARNINGS

CONTRAINDICATIONS

recurred soon thereafter in some patients without further azithromycin exposure.

In the treatment of pneumonia, azithromycin has only been shown to be safe and effective in the treatment of community-acquired pneumonia due to *Chlamydia pneumoniae, Haemophilus influenzae, Mycoplasma pneumoniae,* or *Streptococcus pneumoniae* in patients appropriate for oral therapy. Azithromycin should not be used in patients with pneumonia who are judged to be inappropriate for oral therapy because of moderate to severe illness or risk factors such as any of the following: patients with cystic fibrosis, patients with nosocomially acquired infections, patients with known or suspected bacteremia, patients requiring hospitalization, elderly or debilitated patients, or patients with significant underlying health problems that may compromise their ability to respond to their illness (including immunodeficiency or functional asplenia). Pseudomembranous colitis has been reported with nearly all antibacterial agents and may range in severity from mild to life-threatening. Therefore, it is important to consider this diagnosis in patients who present with diarrhea subsequent to the administration of antibacterial agents.

PRECAUTIONS General:

Information for Patients:

Drug Interactions

Laboratory Test Interactions:
Carcinogenesis, Mutagenesis, Impairment of Fertility:

Pregnancy:

Nursing Mothers:

Pediatric Use (INDICATIONS AND USAGE)

established. Safety and effectiveness for prevention due to *Chlamydia pneumoniae* and *Mycoplasma pneumoniae* were documented in pediatric clinical trials. Safety and effectiveness for *Haemophilus influenzae* and *Streptococcus pneumoniae* have been established. Studies evaluating the use of repeated courses of therapy have not been conducted. **Geriatric Use:** Pharmacokinetic parameters in elderly volunteers (65-85 years old) were similar to those in younger volunteers (18-40 years old) for the 5-day therapeutic regimen. Dosage adjustment does not appear to be necessary in older patients with normal renal and hepatic function receiving treatment with this dosage regimen.

ADVERSE REACTIONS In clinical trials, most of the reported side effects were mild to moderate in severity and were reversible upon discontinuation of the drug. Approximately 0.7% of the patients [adults and children] from the multiple dose regimen studies discontinued azithromycin therapy because of drug-related adverse events. **Clinical Adults:** The most frequent clinical adverse event reported was abdominal pain (3%), being the most frequently reported drug-related adverse event. No other side effects occurred in patients on the multiple dose regimen of ZITHROMAX with a frequency greater than 1%. Side effects that occurred with a frequency of 1% or less included the following: **Cardiovascular:** Palpitations, chest pain. **Gastrointestinal:** Dyspepsia, flatulence, vomiting, melena and cholestatic jaundice. **Genitourinary:** Monilia, vaginitis, and nephritis. **Nervous System:** Dizziness, headache, vertigo and somnolence. **General:** Fatigue. **Allergic:** Rash, photosensitivity, and angioedema. *Single 1-gram dose regimen:* Overall, the most frequently reported drug-related adverse events in patients receiving the single 1-gram dose regimen of azithromycin were related to the gastrointestinal system and were more frequently reported in patients receiving the multiple dose regimen. Side effects that occurred in patients receiving the single one-gram dosing regimen of ZITHROMAX with a frequency greater than 1% included diarrhea/loose stools (7%), nausea (5%), abdominal pain (3%), vomiting (2%), dyspepsia (1%), and vaginitis (1%). *Single 2-gram dose regimen:* Overall, the most common side effects in patients receiving a single 2-gram dose of ZITHROMAX were related to the gastrointestinal system. Side effects that occurred in patients in clinical trials with a frequency of 1% or greater included diarrhea/loose stools (14%), vomiting (7%), abdominal pain (6%), vaginitis (4%), dyspepsia (3%), and dizziness (1%). The majority of these complaints were mild in nature.

Children: Most drug-related events. The types of side effects in children were comparable to those seen in adults, with different incidence rates for the two dosage regimens recommended in children: Acute Otitis Media: For the recommended dosage regimen of 10mg/kg on Day 1 followed by 5 mg/kg on Days 2-5, the most frequent side effects attributed to treatment were diarrhea/loose stools (2%), abdominal pain, vomiting (1%), and nausea (1%). Community-Acquired Pneumonia: For the recommended dosage regimen of 10 mg/kg on Day 1 followed by 5 mg/kg on Days 2-5, the most frequent side effects attributed to treatment were diarrhea/loose stools (3.9%), abdominal pain, vomiting and nausea (1.9% each), and rash (1.6%). Pharyngitis/Tonsillitis: For the recommended dosage regimen of 12 mg/kg on Day 1 to a maximum of 500 mg, the most frequent side effects attributed to treatment were diarrhea/loose stools (4.3%), abdominal pain, vomiting (3.2%), and nausea (2.1%). With other treatment regimens, no other side effects occurred in children treated with ZITHROMAX with a frequency of greater than 1%. The side effects encountered with a frequency of 1% or less included the following:
Cardiovascular: Chest pain. **Gastrointestinal:** Dyspepsia, constipation, anorexia, flatulence and gastritis. **Nervous System:** Headache (otitis media dosage), hyperkinesia, dizziness, agitation, nervousness, insomnia. **General:** Fever, fatigue, malaise. **Allergic:** Rash. **Skin and Appendages:** Pruritus, urticaria. **Special Senses:** Conjunctivitis.
Post-Marketing Experience: Adverse events reported with azithromycin during the post-marketing period in adult and/or pediatric patients for which a causal relationship to azithromycin may be established include: **Allergic:** Arthralgia, edema, urticaria. **Cardiovascular:** Arrhythmias, including ventricular tachycardia. **Gastrointestinal:** Anorexia, constipation, dyspepsia, flatulence, vomiting/diarrhea rarely resulting in dehydration. **General:** Asthenia, paresthesia. **Genitourinary:** Interstitial nephritis and acute renal failure. **Liver/Biliary:** Abnormal liver function including hepatitis and cholestasis, jaundice. **Nervous System:** Convulsions. **Skin/Appendages:** Rarely, serious skin reactions including erythema multiforme, Stevens-Johnson syndrome and toxic epidermal necrolysis. **Special Senses:** Hearing disturbances including hearing loss, deafness and/or tinnitus; reports of taste disturbances.
Laboratory Abnormalities: Adults: Significant abnormalities (irrespective of drug relationship) occurring during the clinical trials were reported as follows: Those involving elevated serum creatinine, primarily urea, potassium, ALT (SGPT), AST (SGOT), with an incidence of less than 1%; leukopenia, neutropenia, eosinophilia, platelet count elevated; serum alkaline phosphatase, bilirubin, BUN, serum glucose, uric acid and phosphate. When follow-up was provided changes in laboratory tests appeared to be reversible. In multiple-dose clinical trials involving more than 3000 patients, 2 patients discontinued therapy because of treatment-related gastrointestinal intolerance, and 1 because of a renal function abnormality. **Children:** Significant abnormalities irrespective of drug relationship occurring during clinical trials were reported at a frequency of less than 1% but were similar to those seen in adults.

DOSAGE AND ADMINISTRATION: Adults:

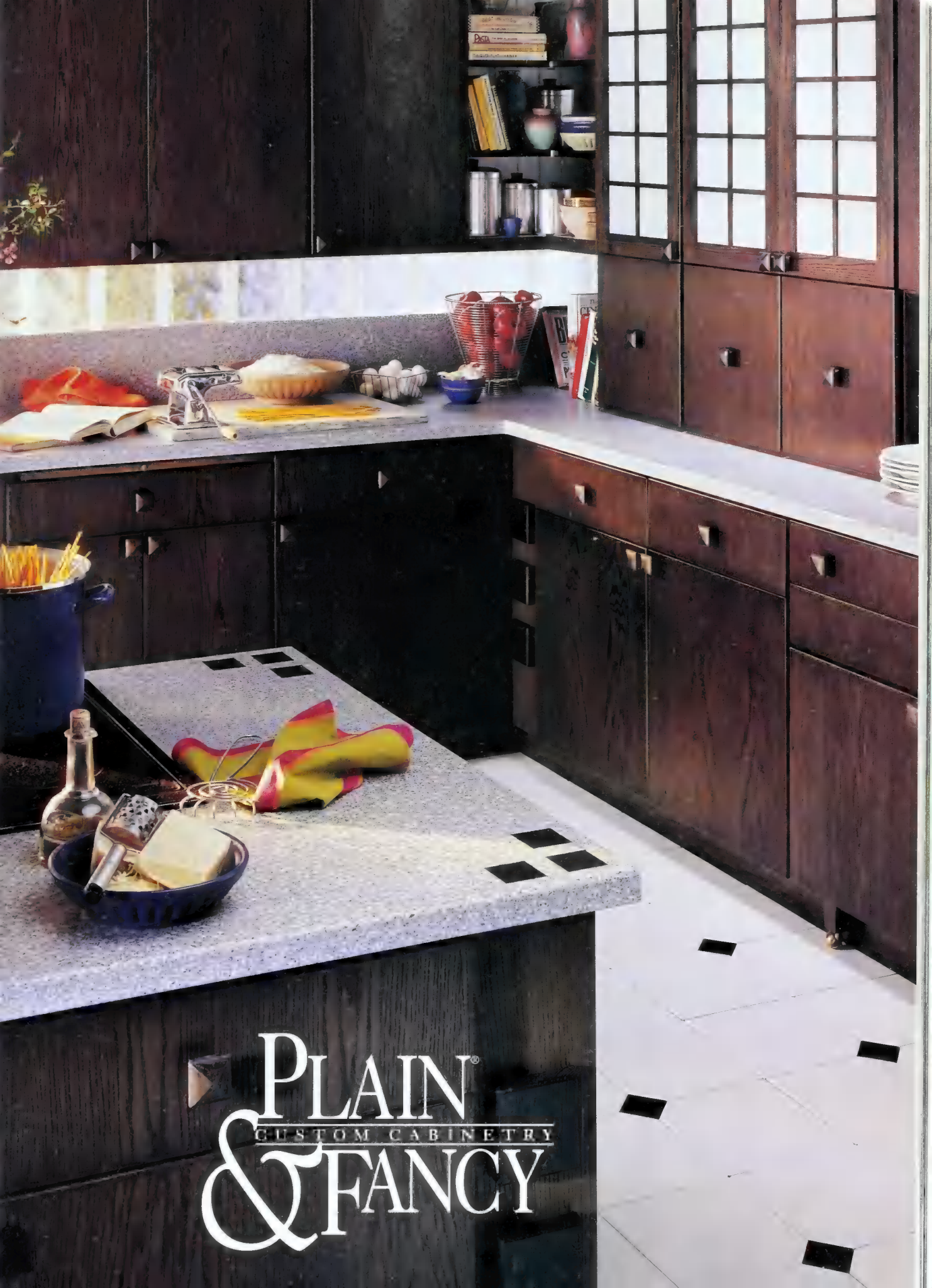
ZITHROMAX tablets can be taken with or without food.

Pfizer U.S. Pharmaceuticals

edges, the island still offers a sense o peaceful isolation. While your fish chow der and fried clams are being prepared a the snack bar on Mackerel Cove, you ca watch urchin fishermen bring in the day iridescent catch (destined for restaurant on the West Coast and Japan).

Ten miles north of Brunswick o Route 1 you roll into Bath, a perennia on those "best-small-cities-in-America lists. Rising on the west bank of the Ken nebec River, Bath grew quickly and pros perously from North Woods log harvest and from ship-building concerns in th 19th century. Evidence of its gloriou past is abundant, in hilltop houses buil by sea captains and timber barons, th grand 1858 Customs House, and a num ber of magnificent churches along Wash ington and Winter streets. The town' first shipyards were established in th mid-1700s, a seafaring era captured i handsome exhibits at the Maine Mar itime Museum. In the adjacent boatyar you can set yourself straight about skiff and dories, yawls and schooners. At th north end of Front Street, occupyin brick-and-granite commercial rows, i one of the highest concentrations o antiques shops in Maine. Bargains ar easily negotiated here, especially afte Labor Day when merchants are eager t clear out some of their inventory. Thi time last year at Countryside Antique & Books, an enamel-topped, two-drawe kitchen table from the 1930s was marke $55. I got it for $10 less.

Bath is the gateway to two splen did beaches—probably the best i Maine, if not the whole of New Eng land—and both are part of the stat park system. A fourteen-mile ride dow Route 209 (watch for moose!), Popha Beach is a vast expanse of white san and scrubby Popham pines. Three mile in length and ending at an estuary (pro viding wet-suited swimmers some relie from the frigid surf), Popham Beac never feels crowded, even at the heigh of summer; in September the plac belongs to you, the ospreys, and th seals. At low tide the water parts over sandbar and you can walk out a coupl of hundred yards to wind-and-water pounded Fox Island. Imagine the dif- >


PLAIN®
CUSTOM CABINETRY
& FANCY

Our custom cabinetry gifts

custom cabinetry
you a world of pleasant

well within your reach

surprises. First you discover

that you can have exactly

what you've always wanted.

And then you discover you can

afford it. New American Classics

from Plain & Fancy. For the

name of the dealer nearest

you, call us at 1-800-447-9006.









PLAIN
&FANCY

culties faced by English settlers who ntured here in 1607, only to be driven vay by the Penobscot tribe and by bru- l winter storms.

Back in Bath, the road leading om Carlton Bridge to the mile-long escent beach at Reid State Park, Route 7, terminates at Five Islands, a village nsisting of a cluster of summer cottages i five tiny spruce-covered islands. The ve Islands wharf is busy from sunrise to nset, so don't be surprised to find a cord-breaking tuna or swordfish hang- g by its tail, some lucky fisherman's phy. Have lunch or an early dinner at e Love Nest snack bar; lobster, hauled twice a day from a few feet away, esn't get any fresher than this.

Between Popham, Reid, and Five ands you have found a slice of real aine (natives use the term to distin- ish the authentic place from its theme- rk variations) and may want to make week of it. If so, most rooms at the rey Havens Inn look out over Har- on's Harbor.

Shopping is great sport in Maine, st pursued on bumpy back roads here you should be on the lookout for rd and barn sales, auction notices, and nk shops. And don't forget flea mar- ts. Montsweag in Woolwich, one of e largest on the coast, is also known as e of the best, teeming with bargain nters and vendors on Wednesdays, idays, Saturdays, and Sundays from 30 A.M. to 3:00 P.M. Look for Jessica, ose table is usually piled with antique ens, and Thomas, who has an eye for ockery, silver, and costume jewelry.

Wiscasset cloyingly bills itself as he prettiest village in Maine," but n't be put off by the Chamber of Com- erce sign. The town is indeed lovely, array of attractions crowded into its ny downtown: a general store and ndy shop that seem frozen in time, ll-stocked but uncluttered antiques ops, and a lunch stand that will make u wish all fast-food franchises in the rld would sink into the ground. A rified pushcart, Red's Eats has been rked here since 1938. Owner Allen W. gnon, a.k.a. Red, guarantees his lob- r roll (lobster lightly dressed with mayonnaise and lemon juice on a hot-dog bun) to be the best in the state. Understand that people in Maine debate the relative qualities of lobster rolls the way Texans fight about chicken-fried steak or New Yorkers compare bagels. You can choose your own winning recipe as you sample your way up the coast.

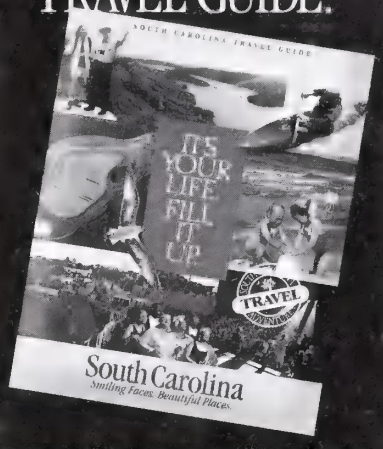
As Route 1 rises and falls over increasingly steep grades, the panorama becomes more dramatic and irresistible—distant church spires blazing white among the pine trees, masses of white sails against a sea and sky of blue, a lonely lighthouse way offshore. Entire villages, many of them nearing the three-century mark, come into view and are reassuringly alike, nestled into their natural harbors: Damariscotta to Bristol, Castine to Blue Hill.

Maine's coastal hamlets radiate such picture-postcard charm that it is easy to forget they are home to varied lives and livelihoods, that Sunday services are held in these exquisite churches, that soccer games are won and lost on these playing fields, that people work in these historic, granite-trimmed buildings. Of course you're forgiven for thinking otherwise, for fancying that all of this magic exists for your pleasure. How could you not, when arriving at, say, Damariscotta, where the most prominent sign in town, the orange-and-green circle of Rexall Drugs, went up in the 1940s? And where, at Larsen's Lunch Box, an order of french fries goes for 85 cents?

Belfast and Searsport are different. These port towns retain a romantically rough edge, but you can see their former wealth in grand public buildings and sea captains' houses. A few adventurous refugees from big cities have been moving into Belfast, fixing up old houses and lofty commercial buildings, and the presence of young couples and children on the streets gives the place a lift.

From Belfast cross over to the eastern side of Penobscot Bay and venture down a series of connected islands, through Castine, Blue Hill, and Brooklin (E.B. White, the late *New Yorker* writer, lived in North Brooklin) all the way to Deer Isle. Hug the coastline as closely as you *(Continued on page 146)*

CALL FOR YOUR FREE 144-PAGE SOUTH CAROLINA TRAVEL GUIDE.



1-800-390-1133

South Carolina
Smiling Faces. Beautiful Places.
http://www.travelsc.com

house beautiful
highlights
CALENDAR OF EVENTS

SEPTEMBER

IDEA HOUSE '98
INSPIRED IDEAS FOR LIVING
September 13
San Francisco Design Center
San Francisco, CA
2 Henry Adams Street

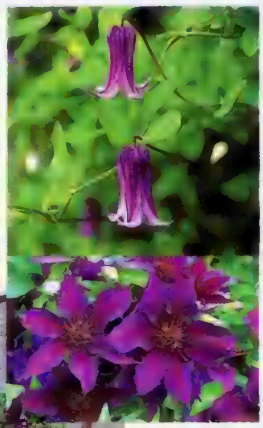
San Francisco Design Center and house beautiful invite you to discover over 150 showrooms featuring the finest name brands in luxury home furnishings. See the latest home trends as presented by house beautiful Editor, Margaret Kennedy. Visit **idea house San Francisco:** three smart, sophisticated and stylish residences built within the design center. Meet **idea house** creator, Joe Ruggerio and receive complimentary design consultations from professional interior designers. Saturday, September 13th, from 10:00am to 4:00pm. For more information, please call (415) 490-5800.

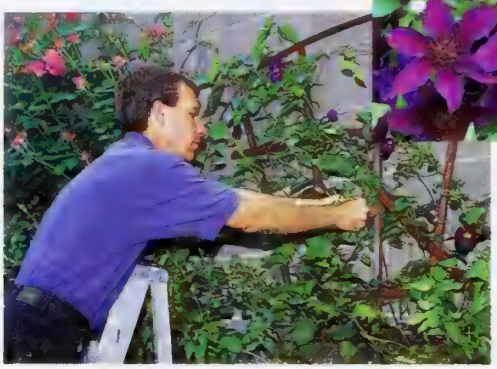
A CLEMATIS IN EVERY PLOT

Mad for these versatile climbing flowers, three professional growers promise a perfect cultivar for your garden, whether tiny or grand, cool or steamy

By Hatsy Shields

Adjusting his eyes to the slanted sunlight in the old stone church, the vicar suddenly lost his voice in mid-sentence talking to the father of the bride. The two men had just stepped into the 13th-century nave, transformed that April day into a voluptuous bower of cream-colored roses, sweet peas, pastel freesias, and clematis. The scent was heavenly. Working for two and a half days with an assistant, Raymond J. Evison had wrapped pillars, pews, and altar with thousands of blooms for his daughter's wedding in England's West Country. Shipped from the Channel Islands off the Normandy coast, the flowers came from the Guernsey Clematis Nursery, where Evison raises one-fifth of all the clematis sold in the world.





Maurice Horn (left) tends to Clematis viticella *'Etoile Violette.' Top:* C. integrefolia *'Roguchi.' Above:* C. *'Sano no Murasaki.'*

The floral profusion not only overwhelmed the moist-eyed vicar but also attracted hundreds of queuing visitors whose donations during the next few days netted the parish £2,000—jolting the clergyman's heart again, no doubt.

"I only have three daughters. I want the occasion for each one to be special," says Evison, who created the bride's bouquet of cascading creamy clematis named for her grandmother, 'Edith,' mixed with the astonishing purple and red bloom 'Anna Louise,' named for the bride herself.

For those of us in North America fed up with the spotty performance of our own mangy vines (so susceptible to the unpredictable wilt), the image of English arm- loads of cut clematis can be downrigh irksome. But three widely respected professional growers—Evison, Sue Austin in Massachusetts, and Maurice Horn in Oregon—all insist there is an appropriate clematis for almost every garden from cramped urban enclosures to sprawling country estates, from Arctic pockets to hothouse steam rooms. "Of course we can all grow gorgeous clematis!" exclaims the red-headed Austin fiercely. "I ship to Alaska and Puerto Rico." She promises that if you carefully select a two-year-old plant and give it a good start, it will parade its plumage for fifty years or more.





Sue Austin (above) in her greenhouse. Left: Her Clematis macropetala *'Jan Lindmark.'*

A buttercup cousin clematis (KLEM-a-tis) is a member of the *ranuncu laceæ* family, with 200 species originating on both hemispheres, from Australia to Europe. The 400 cultivars vary from stubby shrubs to rambunc tious fifty-foot climbers to carpets of scrambling stars. The colored petals, more accurately called sepals because they are actually guard leaves, are arranged in varying forms: tiny urns, plump lanterns, and flat, showy platters as big as sunflowers. Colors range from purples, pinks and reds to yellows, blues, and whites.





Raymond Evison (right) and his 'Blue Moon' (above), a gold medal winner at the 1997 Chelsea Flower Show.

From the 500 or so species and cultivars available on the international market, Austin, Horn, and Evison wax poetic about their own specific darlings of the moment. Austin cherishes the small-flowered clematises, disease-resistant and adorable, including floppy *alpina* and *macropetala*, runaway *montana*, >





A feast for the eyes.

The warmth of home and hearth bring a Tuscan flair to our Black Scroll Table and Stratford Chairs. Bountiful orchards and plentiful vineyards fill your table when our MacIntosh dinnerware is the canvas for a homemade feast. Create a place where the cozy aroma of simple pleasures whisks you away to an Italian countryside, at Pier 1 today.

Pier 1 imports



Visit Pier 1 to find the Black Scroll Table, Stratford Chair, MacIntosh Dinnerware, Swirl Barware and so much more.
For the store nearest you, call 1-800-447-4371 *or visit us at our web site:* www.pier1.com

Maurice Horn describes his favorite, 'Sano no Murasaki,' as having sepals of deep velvety purple with dark red stamens. "I tell people to find dappled sun for this clematis so the color doesn't bleach out," he says

ruby-colored *texensis*, and free-flowering *viticella*. Maurice Horn, who founded Joy Creek Nursery outside of Portland seven years ago, specializes in dinner plate–sized hybrids from Japan and the medium-flowered *Clematis integrifolia*, so perfect for mixed borders. Although Evison's personal favorites are the small species, he energetically promotes large-flowering cultivars because they are dazzling people-pleasers.

Catalog write-ups of these pretty vines can be mouth-watering. After reading the irresistible listing from Completely Clematis, Austin's twelve-year-old nursery in Ipswich, Massachusetts, my order, a horticultural feeding frenzy, set me back $175. And my garden is hungry for a dozen more Austin morsels. The red *texensis* 'Gravetye Beauty' would make a perfect climbing partner for the hydrangea that hugs our screened porch. *Viticella* 'Betty Corning' could thread her fragrant little bells through the dull branches of our lilacs, their blooms long since spent. And our dwarf fruit trees are just the right height for *integrifolia* 'Blue Boy's' silvery seedpods to catch the sun among the ripening pears.

A stroll through Austin's nursery locked me in the small-flowered clematis camp forever. A long net-covered hoop house is lined with stock-laden tables; an army o staked pots are corralled in fenced enclosures. While Austi imports the bulk of her plants from Canada and England, sh raises the most unusual cultivars by seed and propagation. a bit of rural jumble is tolerated throughout the nursery on hill above a tidal river and salt marshes. Dogs romp freel but a beautiful floral display is never missed. "Look at th blossoms coming on 'Madame Julia Correvon', " Austin sai one day in May, marveling at a tray of heavily budded *vit cellas*. "They just flower their brains out. Fabulous—that their thing."

A pair of corgis raced by, swiping labels and bamboo sup ports, until an unflappable Austin closed the gate. "I've see the bunnies eyeing the *alpinas*," she says, adding that deer, too reach in for an occasional munch. To repel them, she sprays mix of water and raw eggs around the nursery. "Quite a unusual smell the first day," she says, "and then it turns com pletely repulsive. Effective, though; it'll get us through crunch time when the opening flowers are the most delectable."

Austin cherishes the small-flowered clematis becaus they are "dainty and unexpected," but Maurice Horn's stoc



nacks temptingly of the rare. The collection of 78 varieties e sells is unusual because many of the large-flowered Japanese ntroductions came directly from Japan and are not yet available elsewhere. A student of Japanese literature for 25 years, Horn speaks the language fluently. Family ties to the country re strong; his grandfather had been a Lutheran missionary in apan for 24 years and his father was born there. It's natural for he 47-year-old nurseryman (co-owner of Joy Creek) to be ntroducing stock from a highly respected Japanese hybridizer. He visits the country regularly.

"My dear old friend Mr. Osawa hands me plants when I isit him and says, 'This is yours to take home and sell.'"

'Fuji Musume,' which translates as "Wisteria Maiden," is ne transplant from across the Pacific. "The color is serene, a neditative blue," said Horn, who directs all the clematis propgation for a four-acre general display garden. "The eight-inch owers are held upwards in an open cup and, inside, the stahens are a golden cream." With masses of blooms, this compact grower makes an ideal container plant for the terrace. Horn quotes his American mentor, the clematis collector rewster Rogerson, as saying, "If I can only take one plant to eaven, it will be 'Fuji Musume.'"

Horn describes his favorite, 'Sano no Murasaki,' an nusual Joy Creek introduction to the U.S. market, as having epals "of deep velvety purple, almost a liquid look, with dark ed stamens. Wonderfully productive—very good for vertical rdening, small areas, and city dwellers. I tell people to find dappled sun for this clematis so the color doesn't bleach out and to feed the potted plants regularly."

Despite the differing soil and weather conditions at their respective nurseries, these three growers give consistent planting tips: dig a big hole for a two- to four-year-old plant (two-feet square by eighteen inches deep); fill with rich compost; ease in the hungry, brittle clematis lowering it so that a couple of inches of the woody vine are covered with soil; water well; water again; keep the trickle coming. Good drainage is essential. Sue Austin tells her newsletter readers that while a regular drink is vital, the plant cannot tolerate wet feet. So amend a heavy clay soil or find another home for your clematis.

At Raymond Evison's twelve-year-old Guernsey Clematis Nursery, soil for propagation comes by boat. This magnificent wholesale operation, the largest clematis production nursery in the world, employs ninety people who produce 35,000 cuttings a day, pack up and ship out four million plants a year. There isn't a weed in sight or a single candy wrapper blowing in the wind. Precise, handsome, and tidy himself, Evison runs a ship so tight it's hermetically sealed—eight and a half highly engineered acres under glass, greenhouses built originally to grow tomatoes and cucumbers on the island famous for its brown-eyed milk cows.

His credentials as a nurseryman are sterling: a green thumb that runs in the family as the son of Shropshire nurseryman, author of *Making the Most of Clematis*, awarded the Royal Horticultural Society's *(Continued on page 146)*



Carpet odors stop here.

It eliminates tough odors. It freshens with potpourri.
It's Glade® Carpet & Room Potpourri.

MANUFACTURER COUPON EXP. NOV. 1, 1997 Redeem at any Food, Drug, Discount or other Retail Store

SAVE 35¢ on ANY Carpet & Room Deodorizer

CONSUMER: Limit one coupon per purchase. Coupons cannot be combined. Good only in USA on purchase of brand/size(s) indicated. Void where regulated, prohibited or if altered, reproduced or transferred. Any other use constitutes fraud. Consumer pays any sales tax. RETAILER: Cash value 1/20¢. Reimbursement: Face value of this coupon plus 8¢ if submitted in compliance with S.C. Johnson & Son, Inc.'s Coupon Policy dated: 1/1/95. Mail to: S.C. Johnson & Son, Inc., CMS Dept. 46500, 1 Fawcett Dr., Del Rio, TX 78840. Coupon Policy available from same address. Expires November 1, 1997.

SC Johnson wax

17614

5 46500 16035 1 (8100)0 17614

© 1997 S.C. Johnson & Son, Inc. All Rights Reserved


1


2

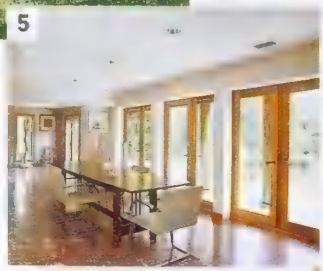
A HOUSE EVOLVES

A North Carolina house gains sunlight, space, and sophistication while retaining the best features of earlier incarnations

By Rick Mashburn


3


4


5


6

The layered look: A cinderblock ranch house (front view, 1) became the first floor of a rustic hideaway (rear view, 2). Recent additions (3 and 4) include a copper roof and dozens of windows, including a clerestory, and French doors on the south-facing back. Open to the living room, the dining room (5) seems more spacious than it really is. A sculptural staircase of steel and [illegible]ch (6)

Extreme transformations are nothing new at Neil and Ippy Patterson's place, a former farmstead outside Chapel Hill, North Carolina. In the 1950s, the original frame house was replaced by an austere cinderblock structure. Then in 1973, an A-frame second story turned the block house into a rustic country hideaway. Now, in the Pattersons' hands, the house has made its happiest metamorphosis.

On first approach, the house seems as massive as a barn, yet a visitor enters into a small library filled with books and art and warmed with the colors of wood and terra-cotta. From there, you go to the living or dining rooms, generously opened to sunlight and to views of the backyard pond. The interior has a comfortable flow precisely tailored to the lives of the owners and their 9-year-old son, Grear

The Pattersons bought the house because they loved its roof, a mountain of tin first spotted during a backroads drive. "There was something mysterious about that huge uninterrupted mass with so little house beneath it," Ippy recalls. "It reminded me of old thatched cottages in England." Today the front roof is more imposing than ever. An addition to the house extended the length of the roof by seventeen feet, and the Pattersons transmuted its humble tin to a more princely copper.

Retaining the simplicity of the front put great demands on the other side of the house. To bring in light, the south-facing back required many new windows and French doors. If the front remained impassive, the back needed drama. The Pattersons had originally envisioned a 25-foot addition for the eastern end, but they could not come up with a good design for the south facade. Architect Giles Blunden, based in nearby Carrboro, suggested shrinking the addition to create a symmetrical facade. An exterior second-floor balcony would project from the central master bedroom, and below it would be a portico with chunky columns of peeled pine logs. The Pattersons were thrilled with the plan, even though the smaller addition, now 1,000 square feet, meant revising their ideas for the interior.

In Blunden, the Pattersons found an architect whose interests meshed perfectly with the challenges of their project. "There is a joy in working houses down to the minimum while keeping them livable and aesthetically appealing," he says, noting that his own house in a planned community is only 800 square feet. "Yet I don't want to impose a design on my clients' lifestyle, >

For thousands of moms, dads and grateful baby-sitters, moments like these come a little more often and last a little bit longer with Hurd Windows and Patio Doors. Why? Five energy-efficient glass options stop heat, cold, outside noise and UV fading without tints, blinds or shades. And with our FineTuning™ concept, you can select different kinds of glass for different sides of your house, so every room is as



©1997 Hurd Millwork Company. FineTuning is a trademark of Hurd Millwork Company.



comfortable as the next. Fact is, no other window company offers more kinds of energy-efficient glass than Hurd. For longer lullabies at your home and a free brochure, call us today at 1-800-2BE-HURD, extension 500. Or visit us at www.hurd.com. WHEN YOU'RE SERIOUS ABOUT WINDOWS®

hurd WINDOWS

TRUTHS ABOUT TELEVISION. FROM THE PEOPLE WHO KNOW.

choose your own view



HOW ABOUT THIS 60" PROJECTION SCREEN?

WANT A LITTLE MORE? TRY THIS 56" PROJECTION SCREEN.



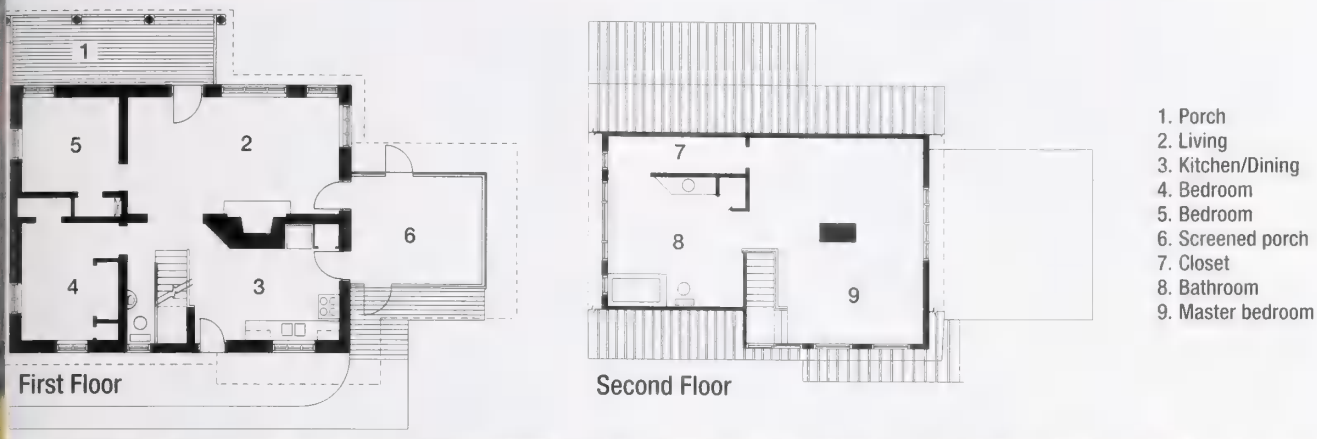


OR THIS 52" PROJECTION SCREEN?

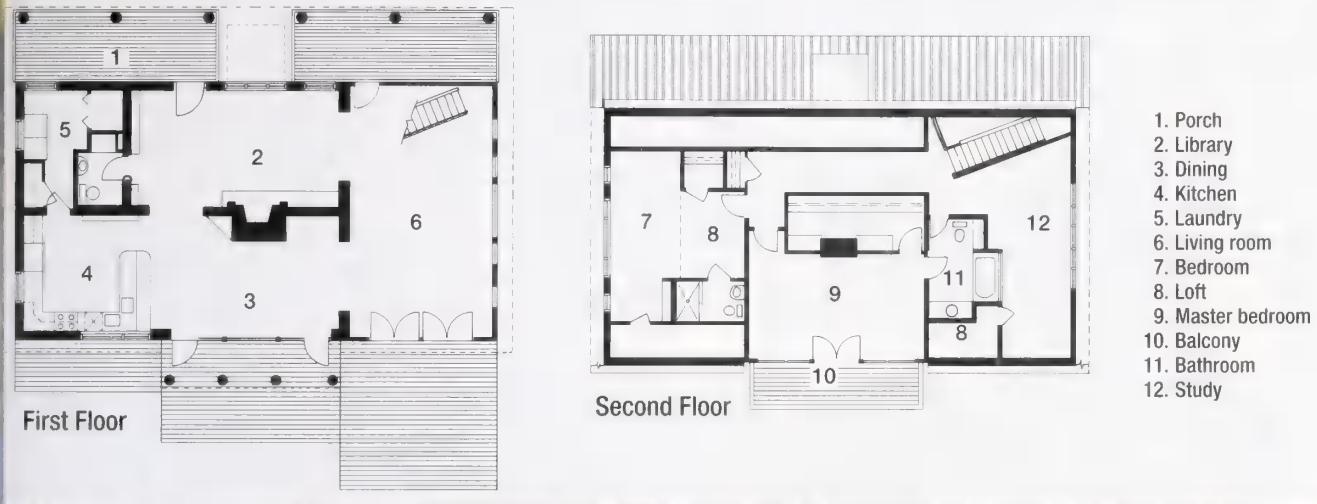


THESE ARE JUST A FEW CHOICES. WE HAVE MORE.

N|C HDTV zenith DVD BIG SCREEN



BEFORE



AFTER

The 1,000-square-foot addition, part of the house's most recent metamorphosis, yielded a big light-filled living room on the first floor and a study, bath, and loft on the second

so there has to be a lot of conversation in the process."

Conversation there was. "Once we started working with Giles, we all met once a week and had wonderful fights," Ippy says. Together, the three considered every detail of the 3,000-square-foot structure. A botanical illustrator, Ippy suggested using deer antlers for handles on a set of kitchen cabinets, and she sketched out designs for the many other cabinets and woodwork fashioned by a highly skilled craftsman. Neil, a science publisher, wanted steel for the staircase, which became a boldly sculptural focal point of the living room.

Downstairs, in the old cinderblock section, ceilings were low and rooms were cramped. To create a feeling of spaciousness, the architect removed doors and widened passageways. Only a granite-topped counter separates kitchen from dining room. Ippy worried about the lack of intimacy, so she created an enclosed feeling with earth colors on a few walls.

The Pattersons admit that their house demands some flexibility: Guests sleep in a loft above a bathroom and overlooking the upstairs study, if they are agile enough to climb the ladder. Ippy and Neil sometimes take personal phone calls in the laundry, since it is the only downstairs room with a door.

The owners willingly trade occasional inconveniences for the constant pleasures of the house—pots of flowers on fourteen-inch-deep windowsills in the cinderblock section, for instance, or the surprising angle of the staircase, required for headroom at the sloping north wall. "These are good things that we have with us day by day," Ippy says. "They would never be here if we had built this house from zero." ■



NEW SLANT FOR A RANCH HOUSE

In the San Francisco Bay area, a couple bought a house for its hilltop location, then gave it a personality as appealing as its views

By Jeff Book

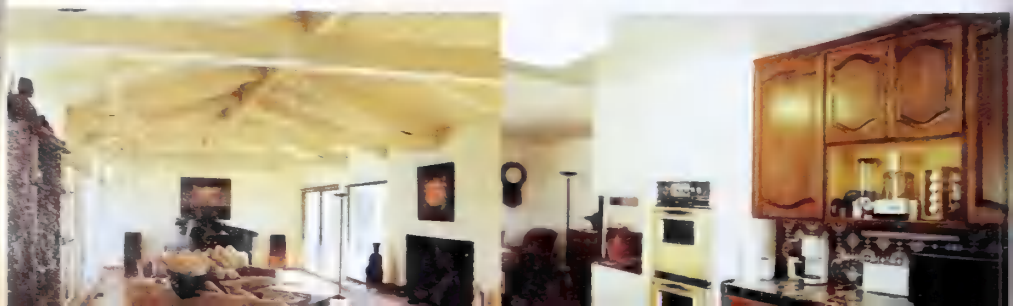
Despite the demand for housing in Silicon Valley bedroom communities, this ranch house languished on the market for months. A run-of-the-mill model built in 1962, it was definitely lacking in curb appeal. "The real estate agent told us buyers rejected it without even getting out of their cars," recalls the current owner. The few who ventured inside discovered a hodgepodge of ill-advised additions, black flooring and paneling, and patches of stained glass. "It was pretty awful," she admits. "Badly constructed, with really flimsy hardware and lighting fixtures." In 1995, she and her husband, a lawyer, having just returned to northern California after three years in Japan, bought the house anyway.

What the house had going for it was a hilltop site with striking views of woodsy Portola Valley and the Coast Range. "It seemed the previous owners had done everything they could to hide the views, which were the only reason we bought the house," the owner marvels. When the couple and their teenage daughter moved in, they dispelled the gloom by painting walls white and sanding the hardwood floors. Then they re moved a ramshackle added-on green house and the pool enclosure that ad joined the kitchen and cut it off from fresh air and mountain views.

On his first visit to the house, San Francisco architect Dan Phipps had trouble finding the front door. Asked to remodel the incoherent design, he "focused on creating clear spaces inside and simple forms outside." The owners talked to him about modern concrete-and-steel structures they admired, from contemporary temples in Japan to >



Before (below) and after (above), left to right: New angled roof and facade of expanded living/dining room and veranda replacing solarium. In the living room, window walls flank plastered-over brick fireplace. Work island and desk alcove, with avodire cabinetry and granite counters, in the lightened-up kitchen. Pigmented "pour-and-score" concrete floor contains radiant heating.





"Good design makes you feel at home in the world." –ALEXANDER JULIAN

Comfortable, confident, always in style. Welcome to a world of classic furniture that's distinctly American and casually elegant.

ALEXANDER JULIAN
HOME
COLOURS

The Alexander Julian Home Colours Collection by Universal Furniture. For more information please phone 1-800-776-7986.

The house, which increased by just 120 square feet, is a reminder that you can sometimes accomplish your remodeling goals simply by reorganizing the space you have

Big Sur's Post Ranch Inn. This was an aesthetic that Phipps—whose projects range from historic house renovations to corporate offices—had recently explored in his design for the San Francisco outpost of the Japanese fashion company Comme des Garçons.

"We wanted to create a sense of place, a sort of village on top of the hill," explains the architect. But first, says contractor Steve Stroub, "We needed to have a tornado come through and take out everything that didn't make sense." The living areas were stripped down to the plywood subfloor. The foundation proved to be inadequate, so it was reinforced with concrete footings and caissons. In much of the house, the existing heating system was replaced by radiant heating, embedded in a painted-and-sealed concrete floor.

A glassed-in porch ran along the south side of the living/dining area, blocking it off from the outdoors. By tearing it down, Phipps gained space for an expansion of the living room and for a new back porch. Most dramatically, he gave the living/dining room a soaring new roof and commercial-grade window-walls that lean back as if to admire the scenery. Metal framing and deep metal mullions anchor the generous windows and roof overhang against winds. "The framing and porch rails are Cor-Ten steel, which costs about fifteen percent more than regular steel but requires no maintenance," notes the architect. "It will weather to a nice reddish brown."

The brick fireplace was covered with pigmented plaster, and its hearth was clad in steel plating. The new mantelpiece is a steel I-beam, lit by the same playful gooseneck spotlights that highlight the avodire veneer and steel pulls of the room's custom cabinetry. In the big window-walls—double-paned to cut heat gain—electrically operated wooden blinds retract out of sight.

Phipps got rid of the doors that broke up the narrow central hallway and shifted a wall between it and a small courtyard to create a broad, bright corridor that runs from the front door to the living room, on axis with the fireplace. He



gave the house a new, more prominent entrance hall, a light-filled mini-tower that echoes the living room's battered exterior walls and angled roof. "It's like a wave of the hand to welcome visitors," the architect explains, adding that angled walls offer a sense of protection, like the battered walls of fortified hill towns.

The same angle crops up again in the remodeled kitchen's avodire cabinetry and granite counters. ("The sloping edge makes the granite look much thicker than it is," notes Phipps.) Like the living/dining room, the kitchen was expanded, making room for a center work island and a breakfast nook with an L-shaped banquette. The architect's meticulous attention to detail is evident in the thin reveal that sets off flush-with-the-wall baseboards and the rust-colored backsplash that joins neatly with the window trim.

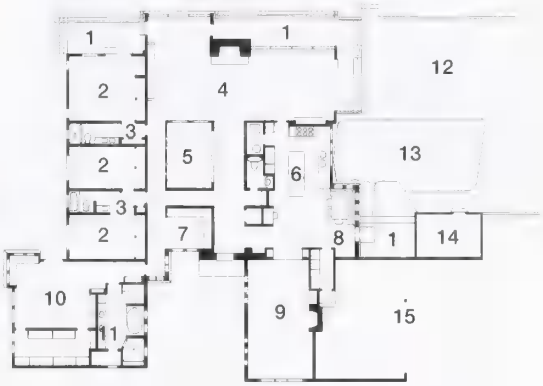
The project took nine months to complete. The airy, inviting result confirms that a house can be transformed with little change in square footage (this one went from 5,610 to 5,730). Says the owner with satisfaction, "Now the house is as appealing as the views." ■

BEFORE



1. Porch
2. Bedroom
3. Bathroom
4. Living/dining
5. Atrium
6. Kitchen
7. Study
8. Breakfast room
9. Family room
10. Master bedroom
11. Master bathroom
12. Patio
13. Pool
14. Pool equipment
15. Garage
16. Greenhouse

AFTER





Blatantly ignore.

Just make sure you have a Whirlpool® washer, the only one with the Ultimate Care System.™ Its exclusive e action switch turns the agitator on and off during the cycle. This, combined with a slow agitation, cleans your hand washables more carefully, giving them the gentlest care available.

Whirlpool HOME APPLIANCES

1-800-253-1301 or access www.whirlpoolappliances.com to find out how we're Making Your World A Little Easier.

® Based on two-speed models from all leading brands using Copenhagen III type cloth. ®Registered trademark/TM Trademark of Whirlpool, U.S.A. ©1997 Whirlpool Corporation.





PLAYING AGAINST TYPE

A Maryland architect breaks the mold to realize the potential of two standard-issue houses

By Jeff Book

One of Washington's older suburbs, Chevy Chase, Maryland, is a compendium of houses that reflect the cultures of decades past but are often ill-equipped for life in the 1990s. In an attempt to address this, architect Mark McInturff transformed two distinctly different houses: a 1920s basic Colonial and a 1950s brick rambler. "In both cases, the owners were after what most remodelers want today—more light, generously proportioned rooms, and a sense of continuity with what came before," says McInturff, who grew up in Chevy Chase and has a flair for translating the current suburban ethic. He added a story to each house, creating more elaborate, well-balanced rooflines. Downstairs, kitchens were updated; maple cabinetry, with clean detailing, established a contemporary tone. His designs increased the flow of light and space through more windows and open floor plans. In both cases, the owners opted to keep the dining room—often the first room to go—giving a nod to tradition and resale value.

Although the interiors of the two houses have much in common, their exteriors differ dramatically. Echoing the traditional forms of its neighbors, the remodeled Colonial recalls the Shingle Style popular at the turn of the 20th century and back in vogue today. Keeping the center-hall plan largely intact, McInturff increased the interior area from 1,750 to 3,170 square feet. A large gable punctuated by a balcony alcove and a bowfront window crowns the new third floor. A deep veranda raises an eyebrow over the original entrance and wraps around the side addition. Above the ground-floor family room, a turretlike dormer marks the spacious new master bedroom, while the old master bedroom is transformed into a corridor and a walk-in closet.

The brick rambler—a house on McInturff's boyhood paper route—was burdened by small rooms and meandering circulation. The architect preserved the side wings but gutted the center, filling the gap with airy living and family rooms separated by a wall of French doors and a double-sided fireplace. The dining room was shifted to a former bedroom next to the kitchen. With the addition of an upstairs master suite and study, the home grew from 1,700 to 2,100 square feet. The brick exterior was stuccoed over. As surely as the other house evokes the end of the last century, this one's spare, modern style places it at the end of our own. ■

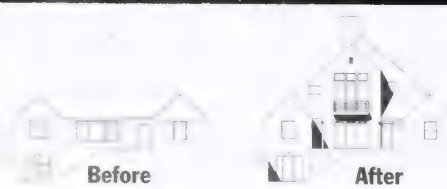


Before After

A 1920s Colonial (two views above) grew up and out. "We concentrated costly detail in prominent areas like the big gable," Mark McInturff says. Right and below: Extending side roofs, he raised the profile of a fifties rambler, making room for a master suite above new family room.







Before After

Life is hard. Find a comfortable place to sit.



We invite you into a Norwalk store just to sit down and get comfortable. Choose from hundreds of sofa and chair styles, and thousands of fabrics and leathers. Talk with a design consultant. Then Norwalk will turn your ideas into beautiful furniture. Since we build it ourselves, you'll get exactly what you want at an affordable price. And you'll get it in just 35 days. Life is hard. Shopping for furniture shouldn't be.



You dream it. We build it.



NORWALK®
THE FURNITURE IDEA

Atlanta · Baton Rouge · Biloxi · Birmingham · Boca Raton · Boise · Charleston, SC · Cincinnati · Clearwater · Cleveland · Dallas · Denver · Eugene, OR · Evansville, IN · Ft. Walton Beach, FL · Houston · Huntsville, AL · Jackson, MS · Jacksonville · Kansas City · Lafayette, LA · Lexington, KY · Little Rock · Mansfield, OH · Memphis · Montgomery, AL · Naples, FL · Nashville · New Orleans · Oklahoma City · Pensacola · Peoria · Phoenix · Pittsburgh · Portland, OR · Pueblo, CO · Raleigh · Sacramento · Sarasota · Seattle · Spokane · Stuart, FL · Tallahassee · Tampa · Tucson · Tulsa · Vero Beach, FL · Calgary · Kelowna, BC · Ottawa · Vancouver · Victoria, BC · Barranquilla, Colombia · Bogota, Colombia · Cali, Colombia · Cuenca, Ecuador · Guayaquil, Ecuador · Medellin, Colombia · Quito, Ecuador · São Paulo, Brazil · Bangkok, Thailand

Franchise opportunities available in cities not listed. For more information, call toll free 1-888-NORWALK.

In The Decoration of Houses, *the childless authors warn that threadbare furniture in the nursery might ruin children's budding good taste*

Codman argued that the decoration of rooms should be based on symmetry, proportion, and balance. Extensive illustrations from the great houses of Europe—the bathroom at the Pitti Palace in Florence, the library of Louis XVI at Versailles—were meant to inspire the ambitious American homeowner. Do's and don'ts delineate the design code: The childless authors cautioned that ugly or threadbare furniture should not be sent as a last resort to the nursery, where it might ruin youngsters' budding good taste; trompe l'oeil paintings were acceptable for ceilings but not for floors since visitors would be "shocked by the act of walking upon upturned faces."

The book was a smashing success, launching a new approach to decoration that Elsie de Wolfe and others soon championed. Forty years later, Wharton reported that the book had gone "from edition to edition." This year is no exception. *The Decoration of Houses* has been reissued by W. & W. Norton; meantime, Da Capo Press has published a highly satisfying facsimile of Wharton's 1904 *Italian Villas and Their Gardens*, with paintings by Maxfield Parrish.







Symmetry, proportion, balance, and money. Clockwise, from left: Wharton at her desk at The Mount in Lenox, Massachusetts. Five O'Clock Tea, by Mary Cassatt, circa 1880. In 1901–2, the Whartons built The Mount.

The centennial also spurred Schumacher to launch the Edith Wharton Restoration Collection, 31 fabrics and wallcoverings, some of which Moss uses in her vignette. The "new" line comprises original designs (with one exception) dating from the 1880s to the 1920s—roughly the period Wharton decorated her houses—unearthed in the company's archives. Richard Slavin, Schumacher's archivist/historian, started his search nine years ago, after attending a lecture by Pauline Metcalf, a historian who specializes in Wharton and Codman. Slavin recalls his surprise: "In a photograph of Wharton's drawing room at Land's End in Newport, I recognized one of our damasks." Later, he and Metcalf used magnifying loupes to study the photograph. "The damask was as close a match as you could see in black and white." In fact, the damask (Olenska in the current co[illegible] probably wasn't the exact one Wharton used, since "our mill didn't start up until 189[illegible] and the room was done earlier than that," notes Slavin, wh[illegible] was formerly director of Lyndhurst, Jay Gould's Gothi[illegible] Revival estate in Tarrytown, New York. What the twin fabri[illegible] did show was that Schumacher, along with other companies [illegible] the day, had latched on to the new wave of taste sweepin[illegible] America, based on French an[illegible] Italian design and propounded b[illegible] Wharton and Codman.

In a painting by Walter Ga[illegible] Slavin and Metcalf discovered [illegible] design almost identical to a Schu[illegible] macher printed linen. Eventuall[illegible] their sleuthing uncovered a toil[illegible] (now entitled "Miller and H[illegible] Son") that was imported by Schu[illegible] macher, the exact design tha[illegible] Wharton used in her boudoirs a[illegible] Land's End and The Mount i[illegible] Lenox, Massachusetts, and tha[illegible] Codman used in his mother[illegible] room in Lincoln, Massachusett[illegible]

"Wharton probably brough[illegible] it with her from France," Slavi[illegible] guesses, adding that the earlies[illegible] known use of the fabric importe[illegible] by his company dates to 1910. H[illegible] knows because he found it, alon[illegible] with the bill of sale, at Ringwoo[illegible] Manor in New Jersey: "The orig[illegible] inal toile is still there."

"We wanted to offer th[illegible] look of the Wharton days," say[illegible] Mary Frances Benko, a vice pres[illegible] ident at Schumacher. A percent[illegible] age of the profits from the line will go to the Edith Wharto[illegible] Restoration, which is currently raising money to refurbish Th[illegible] Mount. Benko laughs when she suggests that the distinguishe[illegible] author might not have approved of all of the designs: "Som[illegible] of these might have shown up in the bachelor's apartment o[illegible] one of New York's side streets in *The House of Mirth*. Whe[illegible] you read her books, you know *exactly* what the rooms looke[illegible] like, and *exactly* what she thought of them."■

Eleanor Dwight is the guest curator, along with Viola Hopkins Winner, of "Edith Wharton's World." She is author of The Gilded Age: Edith Wharton and Her Contemporaries *(Universe) and* Edith Wharton: An Extraordinary Life *(Harry N. Abrams). Suzanne Charlé, an editor and writer, shares Wharton's disdain for clutter.*



Rich in tradition. Elegant in design. Superior in craftsmanship.
Couristan's Kashimar Collection...woven of 100% New Zealand worsted wool,
a classic everyone will cherish for decades to come.

page color catalog, send $8 to Couristan, Dept. HB8, Two Executive Drive, Fort Lee, NJ 07024
Pictured: Red Royal Sarouk.

COURISTAN®
The foundation of any great room.
Two Executive Drive, Fort Lee, NJ 07024

STAGING A COMEBACK

A huge and disparate cast restores San Francisco's opera house to its Beaux-Arts glor

By Suzanne Charlé

On September 5, doors to the War Memorial Opera House will open, just in time for the celebration of the San Francisco Opera's 75th season. As Placido Domingo, Beverly Sills, and other luminaries prepare backstage, contractors will be scrambling to finish work on the classical palace, which was closed for eighteen months, a victim of the 1989 earthquake.

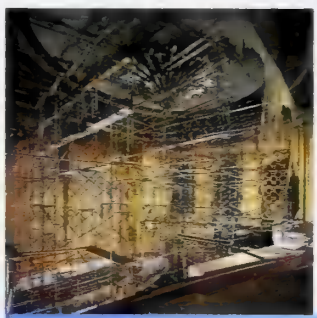
The $84.5 million project has been Wagnerian in scale, with funds coming from a complex cast of federal, state, city, and private donors. At one point more than 200 people were at work on the site. Much of what they did cannot be seen by the public. About 60 percent of the budget went to seismic upgrade: Massive sheer walls slither into the historic building, which had been structurally damaged by the quake, while a steel plate hidden underneath the floor lends horizontal strength. Backstage, the theatrical lighting control system has been computerized; new sound and video systems use almost 100 miles of wire and cable. In front of the towering proscenium arch, the audience will see the house as it was designed by Arthur Brown, Jr., and G. Albert Lansburgh in 1932, starting with the curtain: A sample of the original gold brocatelle was sent to Scalamandré, where the pattern was scanned and then woven on a computerized loom that ran double shifts for two months.

Mysteries abound. While rewiring the temperamental chandelier (light bulbs popped like the firing squad in *Tosca*), electricians discovered that the ceiling, painted what everyone presumed was the original grayish white, had been blue, but what blue? A conservator ran tests and declared the color midnight blue; designers worried such darkness would absorb light. No blood was shed, and a most unoperatic compromise was reached—California sky blue.

One mystery has never been solved. The walls—finished in a mix of plaster and marble dust, an economical Depression-era substitute for Carrara—are crackled with tiny fault lines. After plowing through cartons of plans and correspondence, designers still could not determine whether the cracks were intentional—marks of the Beaux-Arts architects' love of all things ancient—or a result of Bay Area quakes. A conservator, who applied a faux finish to the new plaster to match th patina of the old, may eventually paint some cracks.

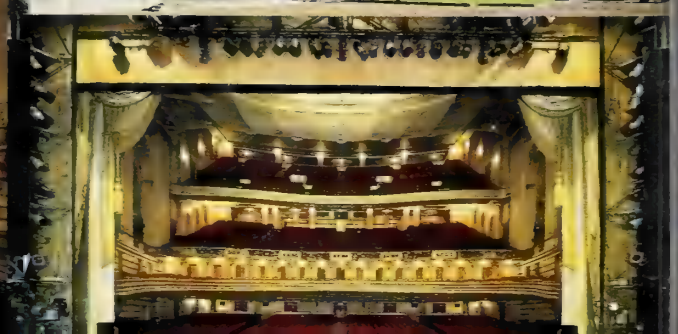
There even is a ghost—specifically, Arthur Brown's– who visited the project architect, Andrew Maloney, in h dreams, giving advice and consent. When, in the midst of con struction, a fire destroyed the patrons' boxes—not schedule for restoration—more than a few people suspected Brown spirit. Not an angry spirit, but one urging the team to mak even more renovations. They did: Woodworkers handcarve ornate balustrades and artisans from Connecticut—a fathe his daughter, her husband—spent eight months and over $ million gilding the bas-reliefs, which had turned black fro the fire. The result was much brighter than the original gild ing—rottenstone, a type of dirt, had been applied in 1932 t give an antique sheen. A debate ensued, some arguing for th 22-karat shine, others supporting dirt-enduced historica purity. The denouement: apply rottenstone, *sotto voce*.

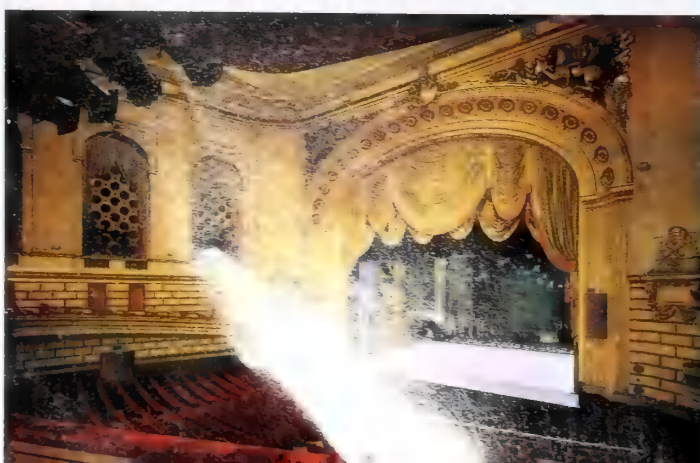
In the spirit of things, Tara Lamont, project manage wrote a libretto to amuse her staff: *The Phantasm of the Opera* She penned the first three acts, explaining that constructio was the fourth. The fifth will open on September 6, as th orchestra plays the forbidding first chords of *Tosca*. ■



High notes, clockwise, from left: Scaffolding cocoons the starburst chandelier and a sky-blue ceiling. The opera house. Backstage, a computerized lighting system. A gold curtain with swagged valances, tassels, and jabots falls from the gilded proscenium arch.









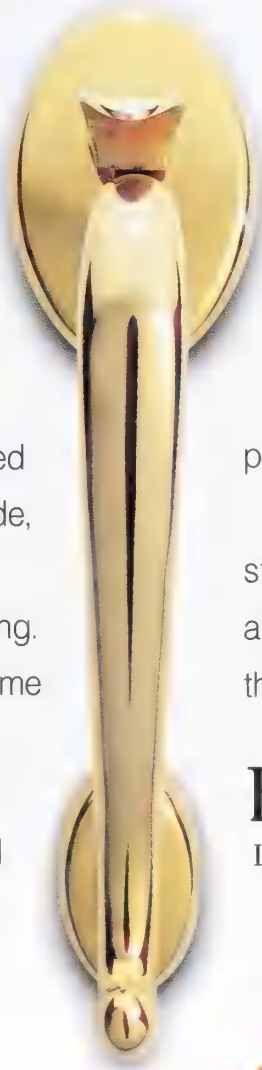
Lock of Ages.

Nothing lasts like Baldwin locksets. Not only are they built for maximum security, the patented Lifetime Finish™ from Baldwin® means they're guaranteed not to tarnish, pit, corrode, or discolor.

Which is a good thing. Because they're also some of the most attractive locksets you can buy. Every detail gets careful attention, from the design curves to the polished finish.

Visit your nearest Home Depot for the Baldwin lockset that's perfect for your home.

When it comes to strength and design, they're as solid as a rock. In fact, they're guaranteed for life.



BALDWIN®

LASTS A LIFETIME



© 1997 HOMER TLC, Inc.







LIGHT FANTASTIC

In Milan, designers have moved beyond giving new shapes to fixtures and have turned their focus on light itself

By Christine Pittel

Rough day at the office? Come home and mix light instead of a martini. Artemide, one of Italy's most adventurous manufacturers of lighting fixtures, has just introduced a line of lamps that bathe rooms in colors that shift at the touch of a remote control. With this smart technology you can take the sun into your own hands and re-create the chromatic span of a day at the beach, from the incandescent white light of morning to the magenta glow of sunset.

In Milan, where Artemide was founded almost forty years ago, design is a way of life. But recently company executives noticed a lethargy within the industry. "There was so much product on the market that everything started to look the same," says Guido Buratto, president of Artemide USA. "So we convened a think tank to try to change things and do something new with light itself, rather than merely the structure holding the light." Members of the development team found themselves back at Day One of creation, making light from scratch.

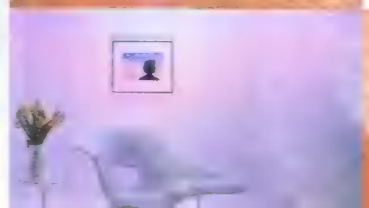
They realized that light outdoors contains color—as a Renaissance artist once observed, the face of a person walking through a meadow is tinted ever so slightly green. Colored light is as old as the theatrical stage, but the question was how to inject color into light in the home with something more sophisticated than a red bulb. Adapting the concept of gels to computer technology, Artemide added red, blue, and green crystal filters to three halogen bulbs, illuminated simultaneously at different intensities by a patented microprocessor. Parabolic reflectors project the light into color fields. (A fourth bulb—pure white—increases the conventional white light output when color is not desired.) The remote control comes preset to twelve different "atmospheres" with names like Nile, Volcano, Sahara, and Dawn (basically the most concentrated color combinations), and there is room for 42 more in the memory—out of a possible 12 million variations.

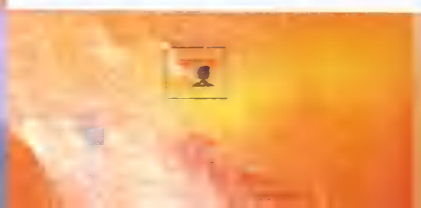
Artemide invited ten ranking European designers to dress up the technology, and the resulting Metamorfosi collection forms an encyclopedia of contemporary style. Pierluigi Nicolin created a gaggle of oversize test tubes that rock blithely on the floor. Aldo Rossi encased the projectors in an enigmatic black column straight out of *2001: A Space Odyssey*. Artemide's founder, Ernesto Gismondi, got into the act with a cloverleaf-shaped basket of light, and Richard Sapper fashioned a chandelier from inverted pyramids. "But who's going to be looking at the design of the lamp when you have these amazing colors?" wonders Michele de Lucchi, one of the gurus of the Memphis design movement, who devised a tall gun-metal stanchion.

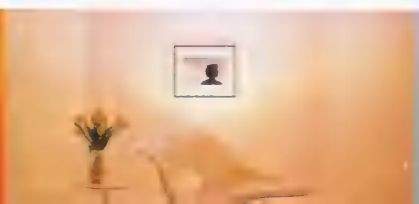
The hazes of color show up best against a plain white backdrop, which makes a Metamorfosi lamp a suitably cerebral accessory for minimalist interiors. Walls become the canvas for striking or subliminal plays of light, recalling the installations of such light artists as Dan Flavin and James Turrell. With Artemide's innovative collection, the fine line between art and design continues to blur.

"The beauty of this system is in the gradations," says Buratto. "You don't have to dive into color, you can create subtle effects. So go home immediately and paint your room white." ■

Designer daylight (from top): Aldo Rossi's black monolith is faced with a shimmering screen. Denis Santachiara envisioned a high-tech firefly. Pierluigi Nicolin sets off an aurora borealis in four test tubes. Bottom, from left to right: Same room, different color settings: Ireland, Ruby, Sahara, Nile.









Film budgets the size of the national debt. Sitcom stars making $1 million—a week! Is there any financial sanity in the entertainment world?



Yes, and this home theater cabinet with libraries from Sauder is proof. The elegantly-styled cabinet holds most 35-inch TVs, a VCR, audio equipment and lots of videotapes. The library units also offer storage galore and distinctive, raised panel doors with polished, brass-finish hardware.

Like all of the furniture Sauder makes, these pieces are manufactured quite a few miles east of Hollywood in Archbold, Ohio, piece by exacting piece and ready for you to assemble.

Home Theater Cabinet $499.00 or less

Library with Doors each $149.00 or less

From our Belmont Collection. Fruitwood finish. Cabinet has adjustable VCR shelf, tape and audio storage. Libraries have adjustable shelves, easy cord access. Models #6487-110, 6482-110.



A GREAT WAY TO SEE MOVIES, YOUR FAVORITE TV SHOWS AND

HOW MUCH FURNITURE

YOUR MONEY CAN BUY.

Of course, even with your new home theater furniture, Sauder can't guarantee you that the viewing will be any good. But at least you'll still have plenty of money left over for popcorn.

Sauder furniture is available at retailers everywhere. For a free brochure and store locations, just give us a call at **1-800-4 SAUDER** (1-800-472-8337). Or visit us on the Internet at www.sauder.com.

GOOD FURNITURE MADE POSSIBLE.

SAUDER®

© 1997 Sauder Woodworking Co.

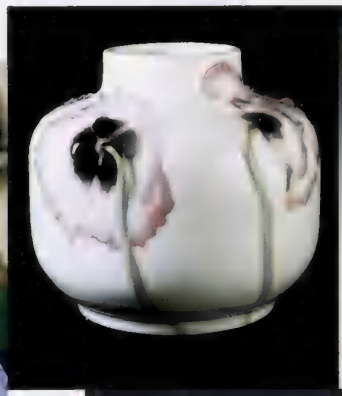


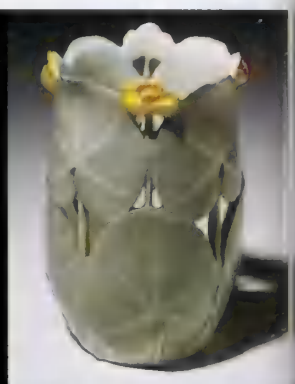
NORDIC BEAUTIES

Collector Robert Schreiber is on a mission to make Sweden's Rörstrand ceramics as well-known as Wedgwood

By Beth Sherman











Rörstrand vases, known for their delicate colors and fluid shapes, are decorated with all sorts of flora including irises, poppies, water lilies, pears, daisies, and Norway maple leaves. Schreiber holds the first piece he acquired, a small turn-of-the-century vase with the face of Father Christmas.

He will fly to Stockholm at a moment's notice to bid on one piece of Rörstrand porcelain. At an antiques fair, Robert Schreiber managed to purchase a delicate Rörstrand vase coveted by Sweden's Princess Christina. And he places advertisements in newspapers of remote Swedish towns, searching for bowls, tea services, any trace of the one-of-a-kind Art Nouveau pieces produced by the Rörstrand Porcelain Factory between 1896 and 1915.

"I'm smitten," admits Schreiber, an owner of Portofino tanning salons, who once lived in Sweden and now resides in Cutchogue, New York. He owns the world's largest Art Nouveau Rörstrand collection. "These pieces remind me of Scandinavia. The pristine, lily-white background conveys a coolness, like snow. And there's a melancholy quality that makes me think of the northern light."

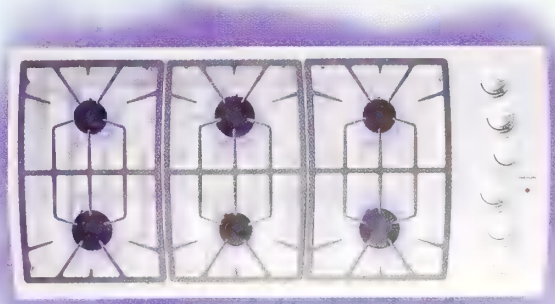
At the turn-of-the-century, when Rörstrand was Sweden's second largest porcelain works, craftsmen molded or threw porcelain into fluid shapes. A second group of artists added cutouts of leafy tendrils, curling petals, and wild animals. For inspiration, they turned to Sweden's countryside, reproducing geraniums, poppies, dragonflies, swans, and other images borrowed from nature. A third group painted the vases in subtle glazes of periwinkle, sea-foam green, mauve, then glazed a last time. As one art critic put it in 1898: "On these vases, all is done as though by the subtle finger of a Nordic fairy."

Rörstrand's dreamlike quality captivated Schreiber, who first began collecting in 1972, when vases cost as little as $200. Now some pieces—such as those with delicate openwork—fetch as much as $25,000 at antiques shops and auctions. Many of his treasures are displayed in a new book, *Rörstrand Porcelain: Art Nouveau Masterpieces* (Abbeville Press, $80), which took four years to produce. "The printer couldn't get the colors exactly right at first," explains Schreiber. "And that's crucial when you're talking about Rörstrand. The dusty pinks, slate blues, sea greens. It's magical stuff." ■

Designing the perfect knob took 3 months, countless product meetings and a stick of butter.



At Thermador, there is no such thing as an unimportant detail. For example, consider the control knobs on our products. After carefully selecting the size, shape and material to use, Thermador engineers will go into testing to find the right texture. For us, that means a knob that's easy to turn with buttery fingers, but not so textured that it's difficult to clean. This tireless attention to detail is part of what we consider our overall mission: to design products that ultimately make your cooking experience more rewarding. No matter how much butter it takes. For the dealer nearest you: **1 800 656 9226**, *ext.21 or* **www.thermador.com**



Thermador®

THE SCIENCE OF COOKING.™

© 1997, Thermador. A Masco Company.



1977

Flushing a toilet is a lot like certain fads.
You just pray some things don't make a comeback.



1997

Now, we aren't suggesting all comebacks are bad. After all, we dig bell bottoms. We just hate the type of comebacks that plague you in the bathroom. Luckily, TOTO has developed an innovative water-to-bowl delivery system, allowing 1.6 Gpf toilets to flush powerfully, quietly and efficiently the first time. The credit goes to our new flush valve and siphon jet flushing system which gives our toilets more water at a faster rate than other gravity, one piece low consumption toilets. Of course, our flush valve can't do anything about the whims of the fashion world, but it has made flushing a toilet quite vogue. For more information about TOTO's one piece toilets, which include a 5-year limited warranty and free SoftClose seat, call 1-800-350-TOTO (8686) ext. 126. Visit us at www.totousa.com

5 Year Warranty & SoftClose Seat



Ultimate *Supreme* *Prominence*

TOTO®
Perfection by Design

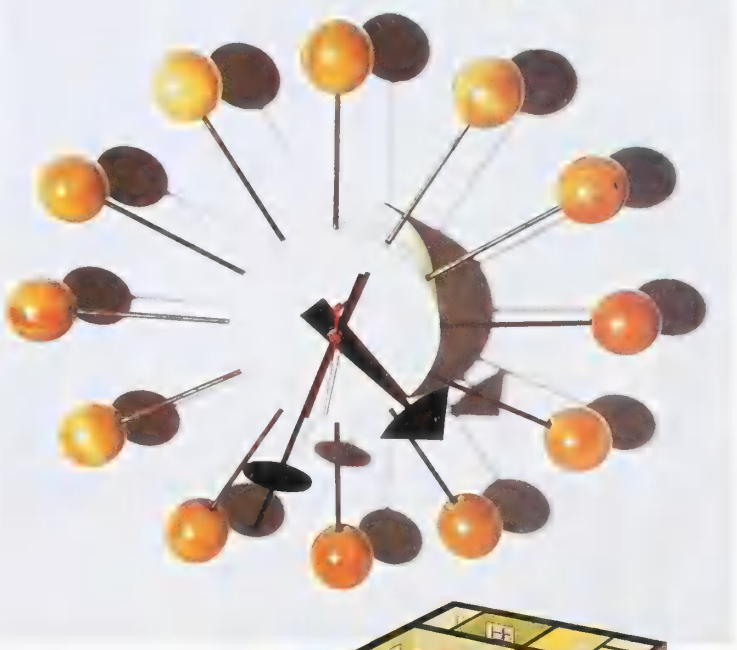
TOTO is a wholly owned subsidiary of TOTO Limited of Japan.

CENTENNIAL STUNNER

To light up its 100th birthday, the Cooper-Hewitt, our national design museum, shows off a panoply of objects that illuminate how design enriches our lives

By Martin Filler

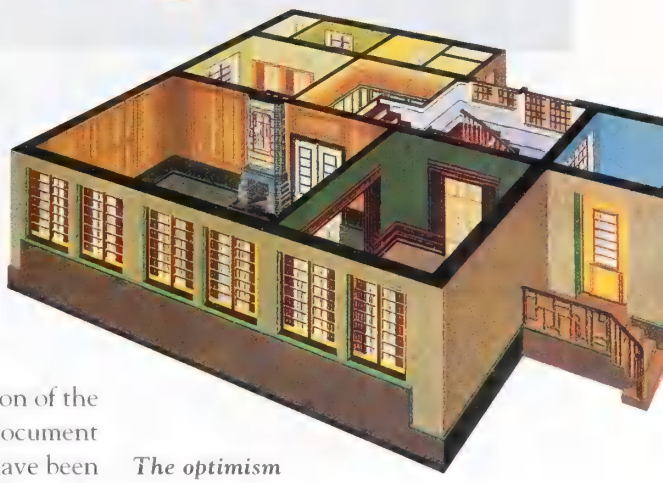




No matter how much decorative arts buffs may think they know about their favorite subject, the Cooper-Hewitt, America's national design museum, has a knack for reminding us that there is always more to be learned about man-made objects of everyday use. Once a charming but undeniably sleepy repository used mainly by scholars and design professionals for historical research, the Cooper-Hewitt is now a lively public laboratory for new thinking, not only about the decorative arts but also about material culture—the increasingly popular field of study that interprets the social meaning of artifacts. Even antimacassars and umbrella stands are being forced to yield up their secrets of private ambitions, dreams, and desires.

Now, as it celebrates the 100th anniversary of its founding in New York (by the Misses Amy, Eleanor, and Sarah Hewitt, granddaughters of the railroad and iron magnate Peter Cooper) and the 30th year since it became part of the Smithsonian Institution, the Cooper-Hewitt has dug deeply into its huge permanent collection and come up with 250 revealing treasures in yet another provocative exhibition that reconfirms this revitalized museum's stature as today's foremost showcase for the applied arts in this country. "Design for Life: A Centennial Celebration," which opens at the Cooper-Hewitt's Carnegie Mansion headquarters in New York on September 30 and runs through January 11, 1998, is no mere orgy of mindless gorgeousness, but rather a highly intelligent exploration of how and why we create the places we inhabit. Organized by Susan Yelavich and Gillian Moss, with the installation by architect Leslie Gill and graphic designer Stephen Doyle, "Design for Life" is nonetheless just the kind of visual feast this landmark occasion should inspire.

Readers of this magazine in particular will be fascinated by the section of the show entitled "Design for Shaping Space." Floor plans and renderings document how a few basic principles—color, pattern, and furniture arrangement—have been used over the centuries to alter our perceptions of the spaces we live in. From the formation of cities (a glorious 1655 panorama of Paris and the famous 1922 skyscraper studies of Hugh Ferris's are among the showstoppers) and the furnishing of interiors (turn-of-the-century depictions of Japanese ceremonial chambers and Donald Deskey's "Sportshack" for the 1939 New York World's Fair share profound similarities) to the manufacture of ingenious design products (Zuber's 1848 wallpaper panorama "El Dorado" was printed from over 1,500 woodblocks), there is enough style and substance here to think about until the Cooper-Hewitt's bicentennial. ■



The optimism of postwar America is captured by two iconic designs: Charles and Ray Eames's fiberglass rocker for Herman Miller, c. 1950, top, and George Nelson's Atomic clock for Howard Miller, 1949, center. Above: A plate from Wilhelm Jöker's Color in Rooms and Buildings, *1929.*



Not just big, but full, rich, and incredibly lifelike. You literally have to hear the Bose® Wave® radio to believe it. Very simply, it's like no other radio made. The key is our patented acoustic waveguide speaker technology, which enables the Wave radio to fill the room with big, natural stereo sound. Yet it's small enough to fit almost anywhere.

The Wave radio is designed for convenience as well as great sound. There's a handy remote control, pre-set buttons for your favorite stations, and many other features. You can even connect it to a CD or cassette player to enjoy your favorite music.

Enjoy the convenience of six interest-free payments.

The Wave radio is available directly from Bose. Simply call the toll-free number for more information or to learn about our in-home trial and our satisfaction guarantee. When you call, ask about our six-month payment plan.

Only Bose offers all this advanced technology. And for just $349. Call 1-800-845-BOSE, ext. R4944, or return the coupon.

And learn all about a small wonder.

Call 1-800-845-BOSE, ext. R4944

Please specify your color choice when ordering the Wave® radio: ☐ Pearl White ☐ Graphite Gray

Mr./Mrs./Ms. _____

Name (Please Print) _____ Daytime Telephone () _____ Evening Telephone () _____

Address _____

City _____ State _____ Zip _____

Or mail to: Bose® Corporation, Dept. R4944, The Mountain, Framingham, MA 01701-9168, or fax to 1-800-862-BOSE (1-800-862-2673). Ask about Dept. R4944.

BOSE®
Better sound through research.

©1997 Bose Corporation. Covered by patent rights issued and pending. Installment payment plan option is not to be used in combination with any other offers. Price and/or payment plan are subject to change without notice.



The Casablanca Collection made of rattan peel woven onto a solid wood frame is available as shown for immediate delivery. Also available in a light Natural finish. For a Grange catalogue send $10 to Grange Furniture, Inc., 200 Lexington Avenue, New York, NY 10016

Grange

1·800·GRANGE·1

SHOWROOMS ATLANTA 404·237·3641 • BOSTON 617·542·3172 • CHICAGO 312·527·1919
DALLAS 214·744·9007 • DANIA 954·925·8895 • DENVER 303·777·1866 • LOS ANGELES 310·659·7898 • NEW YORK 212·685·9057
PHILADELPHIA 215·557·0118 • SAN FRANCISCO 415·863·6406 • TROY 248·649·9372 • WASHINGTON, DC 202·488·0955

STORES GRANGE Naples, FL 941·262·2448 ■ PORTICO NEW YORK Spring St., NY 212·941·7722
West Broadway, NY 212·941·7800 • Broadway, NY 212·328·4343 • Columbus Ave., NY 212·579·9500
Bridgehampton, NY 516·537·1449 • Short Hills, NJ 201·564·9393 • Greenwich, CT 203·629·5700
Westport, CT 203·222·8201 ■ SCANDIA DOWN Kansas City, MO 816·753·4144
MEUBLES GRANGE Montreal 514·843·7686



THE MAESTRO OF MEMPHIS

As he approaches his eightieth birthday, Ettore Sottsass, Jr., looks back at his historic career designing everything from typewriters to totems and still views the world with the childlike wonder his work embodies

By Martin Filler

Surely there must be some mistake. But how could every reference book on 20th-century design be wrong? No, it is true that Ettore Sottsass, Jr., the perpetual enfant terrible of the design world, is about to enter his ninth decade. It is not just his vigorous manner or agile mind or even his jaunty ponytail that makes this September 14 milestone seem so improbable. Rather, it is that Sottsass's work—which over the past four decades has earned him an incontestable place among the design titans of the modern age—continues to be as audacious, surprising, and fresh as ever.

"In some way my basic attitude always remains the same," said the Milan-based Sottsass during a trip to New York, where a new series of his superscale ceramic sculptures was exhibited for the first time and where he received a lifetime achievement award from the Brooklyn Museum of Art. "One of my most characteristic elements is curiosity like a child's. Children haven't yet developed the idea of logic, of connections. They look at something—it's shiny, it's colored. They touch things—it's hot, it's cold. They are curious about their sensory relationship with the world around them. This way of being has become my destiny."

Picasso's famous observation that it took him his whole life to learn how to draw like a child has a direct parallel in the career of Sottsass. He has been among the most successful industrial designers of the postwar era, beginning with his ELEA 9003 computer for Olivetti in 1958, the first important design artifact in a field that has since transformed the world. With such classic schemes as his red plastic Valentine typewriter of 1969, again for Olivetti, he has rethought consumer products with a boldness not seen since the early days of modernism. Yet it was only after he turned sixty that Sottsass's creativity had its most refulgent flowering.

No matter what else Sottsass is known for today, in the long view of history his name will be inextricably linked with that of Memphis, the experimental design group he founded in 1981. The fact that the Memphis aesthetic is still hard to take for many people and for others is an emblem of that excessive decade only testifies to the enduring power of the bizarre and brilliant furniture and objects dreamed up by Sottsass and his circle.

"The difference between a Memphis table and a Marcel Breuer table," Sottsass explained, "is that Breuer insisted on removing all sensuality from the surface. The modernists wanted every material to remain as they found it. But I add everything I can. I paint the surface or give it a patterned veneer. If you look carefully at my Memphis furniture, you'll find it's all very functional. You can put books in the shelves, you can open the drawers. And in terms of production technology, they're very simple to make."

Thus for all their apparent irrationality, these objects belong firmly in the >







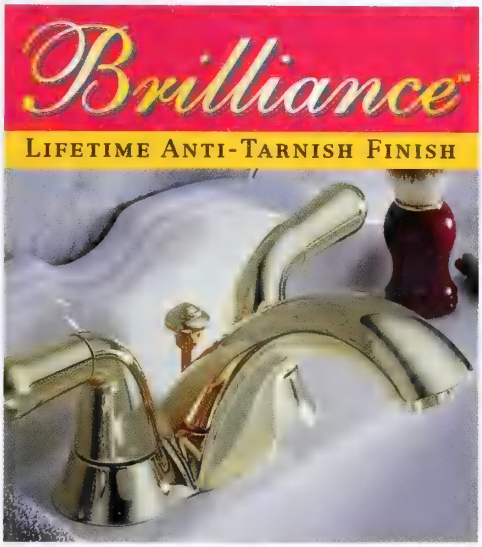


The ever-playful Ettore Sottsass, Jr., right. Top: Sottsass's ceramic totems, available exclusively in the United [illegible] through Keith Johnson Post-Century Decorative Arts.

THE PROBLEM: TARNISH



THE SOLUTION:



THE STORE:

THE HOME DEPOT®

The problem with polished brass has always been tarnish. Now Delta® has introduced a beautiful solution. *Brilliance*®. An extraordinary polished brass finish so durable, it won't tarnish, corrode or discolor. We even tested it against over 100 household cleaners.

What makes the new *Brilliance* finish even stronger is the Delta limited lifetime faucet and finish warranty.† That means it's guaranteed to shine for life. There's no problem finding *Brilliance*, either. It's at the guaranteed low price every day at The Home Depot.®

DELTA® THE FAUCET

†See store for details. ©1997 Masco Corporation of Indiana.
Delta Faucet Company, 55 E. 111th Street, P.O. Box 40980, Indianapolis, IN 46280. DAD-7002

modernist tradition, a fact that seems to have eluded New York's Museum of Modern Art, which still steadfastly excludes Sottsass's Memphis designs from its permanent collection (although it does include two examples of his industrial work). The American museum official who has made the strongest case for Sottsass is R. Craig Miller, curator of architecture, design, and graphics at the Denver Art Museum. There, and in his previous post at New York's Metropolitan Museum of Art, Miller has assembled the most noteworthy collections of the maestro's ceramics, glass, furniture, metalwork, products, and textiles in the United States.

"Ettore is important for three reasons," Miller says. "First, he is a great artist who creates beautiful objects. Second, he has revived the whole decorative tradition in modern design that we lost in the late 1930s. Third, he has taken design out of its formalist architectural parameters and has stressed its social, political, and cultural aspects, insisting that it be a reforming force in society.

"The amazing thing about Ettore," Miller continues, "is that he has stayed vital for so long and is still producing work of extraordinary quality. The pace he keeps up wears out the people in his office who are only half his age." Indeed, Sottsass's uncanny ability to remain contemporary makes it easy to forget the perspective he has had over almost all of 20th-century architectural and design history. His father studied architecture in Vienna with the legendary Otto Wagner, who straddled the classical tradition and the modern movement like a colossus. Ettore Jr., was born in Innsbruck in 1917 and followed the paternal profession. But soon after he graduated from architecture school in Milan in 1939, World War II put his career on hold.

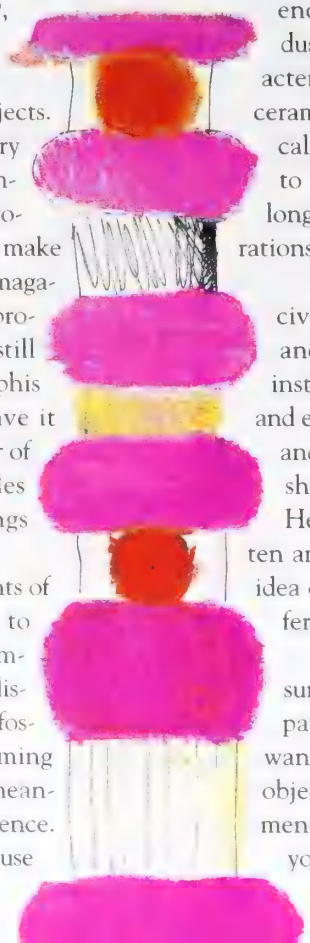
Sottsass has done few buildings, concentrating as many other Italian architects do on objects. But after the war, that country's design industry was much slower to emerge than is now remembered. "For a long time," Sottsass recalls, "the production was purely theoretical. Often we would make a prototype, photograph the prototype, start a magazine so we could publish the photograph of the prototype, all just to develop a culture of design. I still have a small table—it could have been a Memphis piece—that I made in '46 or '47. I had to have it done by a cabinetmaker and finished by a painter of old Baroque furniture. It was only after Charles Eames taught us what was possible that things began to change in furniture manufacturing."

Yet for all his skill at working with the giants of Italian industry, Sottsass has always taken care to remain aloof from developments that could compromise his artistic integrity. Ironically, he now disdains the high-style companies he did much to foster. "The technological production are becoming more advanced," Sottsass said, "but industry meanwhile has developed into a sinister science. I stopped doing industrial completely because the marketing people were telling me what the colors should be, the shape, the weight, the cost should be. I was almost nothing, a kind of peripheral stylist. And I have never been a stylist—never, never, never, never. Because of those conditions I was obliged to go into galleries if I wanted to show my things. I now only do exhibitions, without considering myself an artist in the usual sense of the word. I still think of myself as an architect, with every responsibility to society."

Several illuminating new books examine lesser-known segments of the architect's career. *The Curious Mr. Sottsass: Photographing Design and Desire* (Thames and Hudson, $30) collects the telling snapshots he takes on his extensive travels. In *Ettore Sottsass: Ceramics* (Chronicle, $65), Sottsass writes eloquently of the antiquity of this material and his own fascination with it. And an illustrated catalogue raisonné, *Sottsass: The Complete Ceramics* (Umberto Allemandi, $100) is certain to remain the definitive reference work on the subject.

One indication of Sottsass's desire to keep on doing things his way are the five ceramic totems that have been produced from his "Menhir, Ziggurat, Stupas, Hydrants and Gas Pumps" designs of 1965–66. Newly executed at the famed Bitossi studio near Florence under the direction of Aldo Londi, the master ceramist who has worked closely with Sottsass since the 1950s, these stupendous stacked forms, some over twelve feet high, are the designer's most dramatic expressions yet in the medium. Priced at up to $30,000, they are meant for major collectors, but miniature versions of the designs cost only $500 each.

The startling title Sottsass gave to this ensemble of ceramic towers is typical of his broad range of crossover references, embracing ancient religion and modern industry, high art, and popular culture. Though characteristically fanciful and nonspecific, Sottsass's new ceramic pieces do recall the bulbous columns of classical Indian architecture. Although he has been alive to a veritable universe of influences throughout his long career, he has found his most meaningful inspirations in India.



"I don't accept the strange optimism of modern civilization, trying to avoid the real problems of life and to build a very shiny, organized, artificial life instead," Sottsass says. "I first went to India in 1961 and ever since then it has been very much in my dreams and my thinking. In India there is a daily relationship with the cosmos and you feel it everywhere. Here, if you have a schedule and say, 'I'll be there at ten and get there by taxi,' that is a very mathematical idea of time and space. But India gives you a very different way of measuring existence.

"We should consider design as an activity to surround us with things that make us more calm and patient, instead of the incessant compulsion of 'I want this, I want that.' For me, design is not about objects to look at, but what you might call life instruments—objects that you really live with, that console you, and that give you a more intense idea of life." ■

CertainTeed building products. For a home that will last as long as the memories.



©CertainTeed Corporation 1997

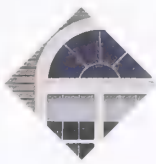
CertainTeed building products wrap your home in quality—blending performance, energy efficiency, durability, and style. For a home you will always treasure.

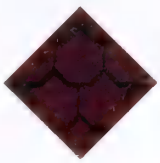
WARRANTY PROTECTION

Only homes built or remodeled with CertainTeed products come with CertainTeed's exclusive SureStart™ product warranties which include labor and material replacement costs without proration in the early years following application.* With CertainTeed, you can be sure your new home or remodeling project will remain virtually maintenance free. For all the memories to come.

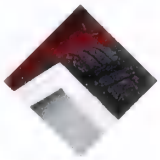
Ask for quality CertainTeed products for all your building and remodeling needs. They're your choice for a home of a lifetime. Find out more in our free "Building Solutions" brochure by calling 1-800-782-8777.


SIDINGS


WINDOWS


ROOFING


INSULATION


VENTILATION


FENCING/RAILING

CertainTeed

Quality made certain. Satisfaction guaranteed.

*See actual warranties for specific details and limitations.

http://www.certainteed.com

GLOBAL GATHERING

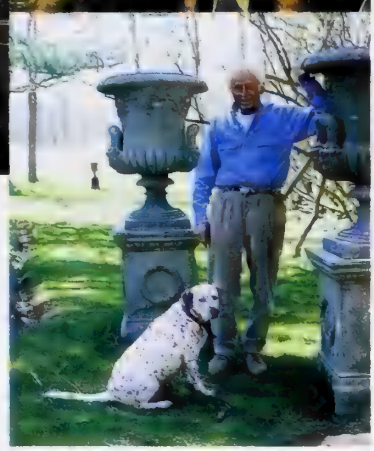
In Wonderful Things, an artist/dealer in upstate New York crams a world of goods into five rooms

By June Kurt









A potpourri, clockwise from top left: In Clerk's house, Tang Dynasty horse in front of Clerk painting Bellarmine jugs and round Tula Rosa pot on Spanish table. The shop Bill Clerk and Tasha. African butterfly-dance mask soars above American portraits. Two contemporary sculptures and Egyptian sarcophagus mask.

To get to Willard Vine Clerk's shop, Wonderful Things, you wend through the green farmland of Columbia County, New York, and cross a bridge to an 1829 Federal house surrounded by wide lawns. The guardian at the gate is a leering metal cat, reminiscent of a Paul Klee figure but in fact an African Ashanti piece. The message is clear: Expect the unexpected.

Unlike dealers who specialize in a period or look, Clerk collects across epochs and cultures, with prices ranging from $35 for pre-Colombian ceramic fragments to $85,000 for a Shaker tailoring counter. You would have to be spirited back to a pre–World War II London shop to encounter anything like the cross-cultural jumble that crams five rooms. Some of the rarest antiquities are kept in Clerk's house next door.

Scholarly collectors search out Etruscan pottery and ceremonial masks from Guatemala, Africa, or Nepal. "Scholars are poor," shrugs Bill, "so we often swap." Interior designers make the two-and-a-half-hour jaunt from Manhattan to Malden Bridge looking for that perfect pair of American portraits dating to 1850—though they might buy a Venetian mirror, a model of an ocean liner, or a Massachusetts writing desk. These regulars are undaunted by the hodgepodge—Sung Dynasty vases nestled in [illegible] sedan chair; a portrait by a court painter to L[illegible] hung near a Phoenician water jug.

"I respond to [illegible] creative urge in early cultures," says Clerk, who spent [illegible] a Maya dig in the Yucatan.

The dealer's own history is as colorful as his collection. A painter, Clerk exhibited in New York at age 16, and has spent a lifetime "looking at things," as he puts it. His mother, who collected folk art and Shaker furniture, opened a shop (the same that Clerk now owns), and her son developed an expertise in Early American furniture. As a young man in New York and postwar Paris, he was befriended by influential artists and collectors: Max Ernst, Rufino Tamayo, Peggy Guggenheim.

Sitting on his terrace, Clerk unfolds a poignant letter from Alice B. Toklas, sent after Gertrude Stein's death and inviting him to their Paris apartment in the 6th arrondissement to see "the pictures" before the writer's collection was dispersed. Then he jumps up: Some browsers are in the shop, wading wide-eyed through undecipherable centuries. "What's this?" one asks, pointing to a reddish bowl. "A fourth-century Coptic vessel," Clerk answers, picking it up. "See, it's decorated with loaves and fishes." ■



rk lets your home say anything you want. With a beauty that speaks for itself.

wallcovering and border shown are from our *Border Gallery* collection; the fabric is from our *Metropolitan* collection. For additional information and the store nearest you call 800-375-YORK (9675) or E-mail us at ad@yorkwall.com.

YORK
WALLCOVERINGS & BORDERS

SEATTLE, DANIA, LAGUNA NIGUEL, WASHINGTON D.C., MINNEAPOLIS, PHILADELPHIA, BOSTON, PARIS

BAKER KNAPP & TUBBS SHOWROOMS: NEW YORK, LOS ANGELES, CHICAGO, ATLANTA, HOUSTON, SAN FRANCISCO, DALLAS, CLEVELAND, HIGH POINT, TROY.



[BAKER HISTORIC CHARLESTON COLLECTION]

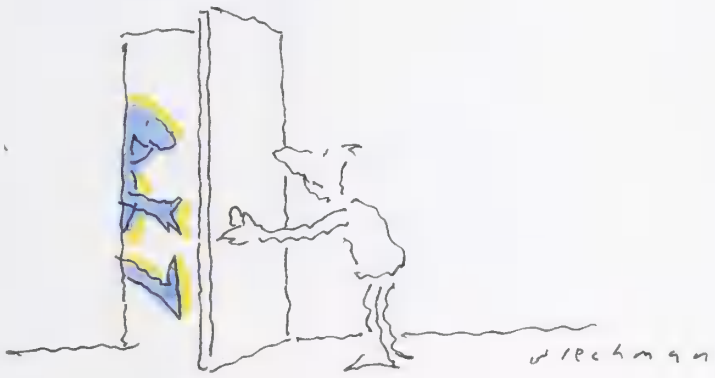
OF THIS MOMENT, YET BRINGING TRADITIONAL ARTISTRY TO THE SIMPLE RITUALS OF HOME. BECOMING THE CENTER OF OUR LIFE BEING LIVED AND A PART OF THE PRECIOUS LEGACY OF FAMILY. FROM GENERATION TO GENERATION, BAKER TAKES ITS PLACE AMONG THE THINGS WE HOLD PRICELESS.

Baker

1.800.592.2537

PLEASE CALL 1.800.59BAKER FOR INFORMATION ABOUT OTHER FINE COLLECTIONS

OR FOR A LIST OF RETAILERS IN YOUR AREA, BAKER FURNITURE, POST OFFICE BOX 1887, GRAND RAPIDS, MICHIGAN 49501



THE RETURN OF COLOR

Think color as you peruse this issue, in which you will see decorating's most potent tool employed in amazing ways. Fearless, seductive color was the biggest surprise as New York's senior decorators returned to help Kips Bay celebrate its 25th showhouse; more predictable was the integral role color played at the Milan furniture fair; exuberant shades appear on Christian Lacroix's first tabletop collection; and designer Agnes Bourne sought inspiration from such colorists as Claude Monet and Sir John Soane for her new furniture collection, which the Federated Department Stores are launching this month.

"We can't go on with those sand colors forever," Albert Hadley told us when describing his handsome living room for Kips Bay (with its surprising lavender sofa and chaise played against a pair of chocolate brown satin chairs). Mario Buatta's room was English country style of course, but "in brighter colors." There was the jolt of a cinnabar-colored pendulum clock on Tom Britt's faux-bois pine walls. Chuck Fischer's twig wallpaper on a pale blue ground by Brunschwig & Fils added yards of charm to McMillen's room under the eaves.

Our report from the Milan furniture fair shows how Vico Magistretti used color to delineate the component parts of his modular seating for DePadova. Ron Arad impregnated swirls of color in his new chair designs. Other designers played with the transparency of colored plastic to lighten the material shaped into everything from furniture to housewares, while Artemide has created lighting that bathes rooms in color with the touch of a remote control.

When we visited Carlos and Enid Jimenez in Houston, I loved looking out the window of their house onto the studio complex across the street, each building painted a lovely shade of blue. At Orlando Diaz-Azcuy's weekend house in the California wine country, notice how the trompe l'oeil tented bedrooms are created by hand-painted melon and green stripes rather than the usual fabric. Meanwhile, Californian decorator Myra Hoefer brightened the apartment of friends in France, choosing lemon and tangerine hues to chase away the grayness of a Paris winter.

And then there is the London designer who is the subject of a new book, *Carolyn Quartermaine Revealed*. Her calligraphy and lusciously tinted collages are on the cover of this issue, and inside, our book excerpt shows you what a few yards of apple-green cotton will do for a cabbage rose . . . and much more.

Louis Oliver Gropp

EDITOR IN CHIEF

PURE ROMANCE

Enraptured by calligraphy that can range from a crumbling Mozart manuscript to last night's railroad-yard graffiti, Londoner Carolyn Quartermaine has gone from fine art into the design of textile collages, rooms, and furnishings

Excerpted from Carolyn Quartermaine: Revealed by Kate Constable
Photography ©Jacques Dirand/Rizzoli



Carolyn Quartermaine places a shell-pink cabbage rose in a knot of apple-green cotton on the back of a wrapped chair. Opposite, the designer's imaginative uses of fabric are seen in this view through one of her rooms: panels of sheer, scribbled with calligraphy, casually draped on a fine French chair.





Her look is the stuff that dreams are made on. And although Carolyn Quartermaine has plundered the past for inspiration—with lines of old-fashioned Italic script, for example, dancing across the seat of a French Empire–style chair—her work, with its surprising colors and its technical virtuosity, is very much in the present. Quartermaine is a thoroughly modern artist who, since studying fine art at Cheltenham and leaving London's Royal College of Art with an M.A. in textile design, has refused to be limited by preconceived ideas of how far afield someone with formal training can go.



Carolyn Quartermaine's home furnishings designs have evolved straight out of her achievements as an artist. She produces exquisite collages of fabrics, all of which she has dyed and printed, gilded and distressed until they look like beautiful scraps salvaged from ancient ball gowns. She uses papers too, printing them in italic script or covering them in hand-drawn gilded scrolls until they too look old, like pages torn from an 18th-century sketchbook.





She started by designing collages, hand-painted fabric and ceramics, and to that has since added furniture and rug design, photo styling, art direction, and teaching. There are no longer any barriers between her life and her art. Everything she does—whether chopping into a 1960s print dress to make a trimming for a drawstring bag, or driving halfway across Europe with a vanload of furniture to find the perfect backdrop for a photographic shoot—is evidence of her style.



Stepping from a dusty London street into the jewel-box interior of her apartment-cum-studio shown here, you could be forgiven for thinking that you were in Paris and that this was a couturier's salon. Gorgeous materials are flung across a large worktable, ready to be cut and sewn into great harem-style cushions or else hung on a beribboned curtain rod.

There are other influences that are more conventional. The decorative style of France, for example: "I adore France, and I've always been inspired by those classical 18th-century and early-19th-century French interiors. The rooms are so restful, so composed."

But Quartermaine updates French history: Whereas in a château the furniture is placed formally around the perimeter of a room, her approach is more modern. She groups her Louis XVI chairs [illegible] sation, and eschews classic damask for her own roman[illegible] ribbled designs.



No detail escapes Carolyn Quartermaine's attention, from top left: Adding to her lettered fabric a thin line of strongly contrasting piping, the designer frames chairs and cushions as though they were pictures. Quartermaine, connoisseur of layering and wrapping, cradles apples and pears in mantles of antique paper. She prizes the informality of garden flowers in a formal setting, here one per chairback. Roses, a personal obsession. Stacked on a chair (French, of course) are samples of the Quartermaine palette. The designer, who loves to see the fabric-swathed chandeliers and dust-sheeted furniture of great houses in summertime, considers this wrapped-and-tied side chair household couture—and next week she may try another piece of goods. Opposite: Draped and veiled, Quartermaine's bedroom is nonetheless sunny and fresh.





COSMOPOLITE IN THE COUNTRY

At his own weekend hideaway north of San Francisco, Orlando Diaz-Azcuy shuns predictable rustic clichés in favor of spare, urbane comforts

By Martin Filler Photography by Jeremy Samuelson
Produced by Jody Thompson-Kennedy



During the summer, seating in the living room of Orlando Diaz-Azcuy's Sonoma County retreat is swathed in white denim, while the rest of the year the slipcovers are of the same deep terra-cotta as the striped pillows. Over the sofa, drawings by Jake Berthot; in front of it, two of the occasional tables the owner designed for McGuire. Through the doorway, a glimpse of a 19th-century French wooden architectural detail now used as a console.



COSMOPOLITE IN THE COUNTRY

At his own weekend hideaway north of San Francisco, Orlando Diaz-Azcuy shuns predictable rustic clichés in favor of spare, urbane comforts

By Martin Filler Photography by Jeremy Samuelson
Produced by Jody Thompson-Kennedy



During the summer, seating in the living room of Orlando Diaz-Azcuy's Sonoma County retreat is swathed in white denim, while the rest of the year the slipcovers are of the same deep terra-cotta as the striped pillows. Over the sofa, drawings by Jake Berthot; in front of it, two of the occasional tables the owner designed for McGuire. Through the doorway, a glimpse of a 19th-century French wooden architectural detail now used as a console.



Groupings of Orlando Diaz-Azcuy's armchairs for HBF and tables for McGuire in the living room (above) are offset by the strong symmetry of two Piranesi prints above the chimneypiece and a pair of terra-cotta pots on minimalist pedestals. Opposite above: On the deck, agapanthus and grasses. Opposite below: French doors open guest room to garden.

Cuban-born, San Francisco–based, and internationally employed, Orlando Diaz-Azcuy is about as cosmopolitan a figure as the contemporary design world can claim. This quadruple-threat professional, with degrees in architecture and landscape architecture but now principally active in furniture and interior design, is a man of many parts. Yet for all his versatility, one of the biggest challenges he has encountered was how to adapt his citified tastes to the requirements of country living. "Since I never lived in the country," Diaz-Azcuy explains, "I bought a little house in Sonoma County, about an hour's drive north of San Francisco, to see how I'd like it before tearing it down and building something bigger. But when I moved in it was so bad that I had to redo the floors, and then the kitchen, and more. Before long I found that I had improved the house too much to demolish it."

The tiny 1940s clapboard house that Diaz-Azcuy discovered on just under three wooded acres on a hilltop with 360-degree views of the surrounding countryside was not an obvious choice for this man about town. And the last thing he intended was to fall into the trap of faux rusticity. "The clichés of the country—furniture with seventeen coats of peeling paint, weather vanes, tin plates—that's not me. I like city life no matter where I am. But I didn't want gilding, elegant mirrors, or rich fabrics. I want to feel that I'm in the country, but comfortable and more than a little bit sophisticated—urbane in the middle of nowhere."

Having recently returned from designing a hotel in Thailand, Diaz-Azcuy painted the exterior of his weekend getaway the same rich chocolate brown he had admired on old Siamese country houses. The interiors, in contrast, fulfill his desire for "everything to be light and fresh, but colorful at the same time." Floors throughout are white oak plank laid in one uniform direction and covered with natural-color rush matting in the living room, the walls of which are painted a restful off-white. The adjacent dining room, however, is a robust pumpkin shade, chosen for the healthy glow it casts on faces illuminated by candlelight and also because the space is used for limited periods. As Diaz-Azcuy points out, "The eye can take that saturation of color only briefly."

The two guest bedrooms and Diaz-Azcuy's own are where his wit is most apparent. These trompe-l'oeil tented chambers—created with hand-painted stripes that mimic the classic Empire wall-and-ceiling treatment—have all of the grace and none of the grandeur of similar effects done in serious fabric. Rural it is not, but despite the owner's 18th-century antiques it's a million miles from the Empress Josephine's Malmaison. There are no curtains at all. When the single-paned French double doors are thrown open and the wooden interior shutters drawn back, the house is at one with the landscape. And though his beloved city lights are not what sparks the view, even this urbanophile feels very much at home.





Painted stripes of apple green and off-white give Orlando Diaz-Azcuy's own bedroom (both views) the effect of a tented chamber. Plaster reproduction Giacometti lamps are a favorite of the designer. Next to an 18th-century Italian commode (one of two in the master bedroom), a teak chair from Diaz-Azcuy's indoor-outdoor Portico collection for McGuire.

FOR MORE DETAILS, SEE READER INFORMATION



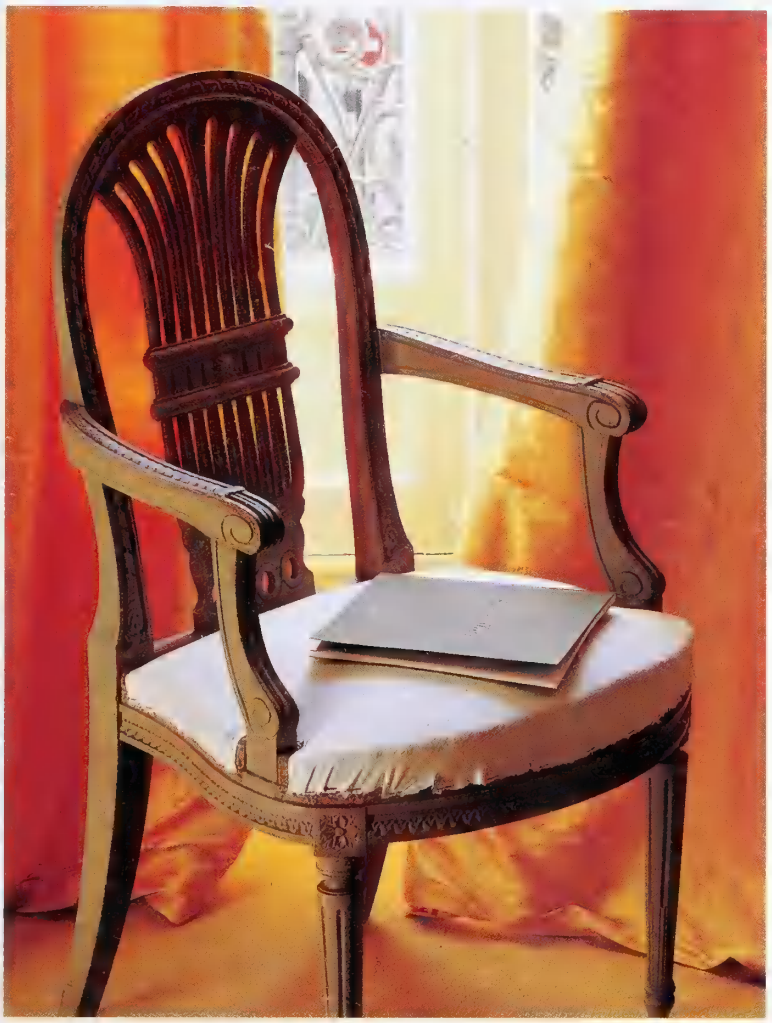




the library (opposite) e seen the butter-yellow alls and luminous silk rtains custom-woven Thailand that flood the artment with light en on the grimmest ys—and they do get im in Paris in winter. ndscape above desk Wade Hoefer, corator Myra Hoefer's sband. Right: ıditioning a chair fore sending it to the holsterer. Above: yra Hoefer. Below: uis XVI–style chair was e of eight bequeathed the apartment by the evious owner and covered by Hoefer in exuberant silk plaid. low right: More of hat gives the apartment rich sense of history: nily albums, antique tchmaker's scale.



HANDS ACROSS THE SEA



When he inherited his mother's Paris apartment, a Frenchman who lives in San Francisco hired a West Coast friend to renovate and redecorate it for him, his wife, and assorted short-term American tenants

BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY CAROLYN ENGLEFIELD

Just when you thought there was not a change left to be rung on the American in Paris scenario, played out by everyone from statesman Thomas Jefferson to fashion designer Marc Jacobs, along comes California decorator Myra Hoefer.

In 1996 her French friend Gilles Wicker, who lives and works in San Francisco as head of a commercial bakery, inherited his mother's 19th-century Paris apartment on one of the grand boulevards off the Bastille. Wicker and his American wife, Cheryle, an art and antiques dealer, were thrilled to acquire a new home in one of their favorite cities. But they also knew that a place they would use only a few times during the year was an extravagance. They would have to find a way for the apartment to pay for itself—or sell it.

They hit upon the idea of offering short-term rentals to visiting Americans—those sophisticates who prefer real-life rooms to room service: a flat filled with books that are read and plants that are watered and telephones that ring with calls asking if you'd like to renew your subscription to *Le Monde*. Before the first tenants could be signed on, the apartment itself had to be dealt with. A deal was struck with Hoefer wherein most of her decorating fee would be paid out as time spent in what she has come to think of as her Paris pied-à-terre.

Says Hoefer, "Basically I just did what I do on any job: clean up. That's what I always aim for—clean, also pretty, fresh, and warm. I'm





As the living room shows, [illegible] Wicker apartment in Paris was a transcultural effort that turned out to be a little bit American and a lot French. Referring to the harlequin pelmets, California decorator Myra Hoefer says working in Paris brought out a whimsical streak in her that doesn't surface at home. Soaking through the room is a subtle nature theme: (fake) fur pillow and stool upholstery, [illegible] ostrich eggs on Italian silk curtain[illegible]







urnishings ame from the riginal French wner, the ew heirs, and e decorator, ho introduced urprising olors that uarantee sunny look ven on e grayest day. et the Gallic ale and etails continue dominate





from the Michael Taylor white-on-white, all-natural-materials school. The only difference in this Paris project is a certain fancifulness—I certainly got caught up in the romance of it all!"

Hoefer wrote her own brief. "I tried to create comfort and convenience without losing charm." Gilles's mother was in her eighties when she died, and she had lived in the apartment for 35 years, so quite a lot had to be done. To combat the grayness that can make Paris unlivable in winter, Hoefer zapped the windows with billows of tangerine Thai silk. "Despite being someone who's always been into no color," she explains, "my next step was a related palette of yellows and golds and oranges. Color is your greatest weapon when you're on a budget. Such a monochromatic scheme makes rooms seem larger than they really are."

Needing only four five-day trips in four months to complete her freshening mission, Hoefer was careful to avoid the impression that the apartment had been commandeered by brutish Americans. "I had known it when it was Madame Wicker's, and it reflected her sweetness and aristocratic bearing. It had a sentimental, grande dame quality I sought to keep. She had had the master bedroom painted a classic French gray-blue; it still is."

During this, her first-ever job in France, Hoefer learned that there is no substitute for good bones: twelve-foot ceilings, paneled doors, herringbone parquet. In the end, three sources contributed to the friendly and informal mix of furnishings one sees today. Hoefer's chief purchases were the large down sofas and a wonderfully enveloping flea market bed with a winged head- and footboard, plus the star lantern and Pottery Barn tiebacks she brought from home. The owners supplied a glass-and-horn coffee table here, a Fortuny pillow there. The good Louis chairs with their waxed off-white frames, the paisley throws, the piles of morocco-bound books—all were legacies of the elder Madame Wicker, whose resolute Frenchness, happily, just won't go away.

A vintage daybed of great charm but little value was relieved of its tattered velvet head- and footboard upholstery and redone in crisp woven raffia from Donghia for a guest room (opposite), where curtains are a silk seersucker from India and antique dried botanicals hang in modern frames. Pressed into service as a night table, a leather trunk slapped with stickers from the twenties was found by Myra Hoefer in the apartment house basement. Above: In the kitchen, Hoefer added a cupboard to hide the refrigerator and washing machine. Top left: Porcelain caddy holds tea and spices. Bottom: The drop-leaf secretary in the entrance hall was one of the best inherited pieces Hoefer was asked to work with.

FOR MORE DETAILS, SEE READER INFORMATION

In deference to owner Gilles Wicker's mother, the apartment's previous occupant, the master bedroom retains its original gray-blue paint. Myra Hoefer says the bed was "one of those five-second purchases" at a neighborhood flea market, upholstered by her in slate-colored cotton velveteen to match the curtains. Not many people guess at first glance that the piece at right is the old family safe. While Hoefer admits that as Paris apartments go this one is really not a superstar, for someone touching down from Healdsburg, California, it was still pretty heady stuff. She does not speak much French, but communication with workmen was never a problem: "There were lots of hand gestures. All the guys sang American pop songs on their ladders."





25 YEARS OF KIPS BAY

In a sentimental reunion, designers featured in the first Kips Bay showhouse have returned 25 years later for a much-applauded encore. Just looking at their handsome rooms makes it clear why each has inspired a distinctive school of decorating. These grand masters have the confidence to stick to what they do best, so the result is a showpiece of signature styles. Besides, as one star said, "It was great fun to have everyone under the same roof again"

By Christine Pittel
Photography by Thibault Jeanson
Produced by Dara Caponigro





MARIO BUATTA

If Mario Buatta had a patent on his particular charm, he could collect royalties from all those who have copied his jubilant potpourri of pattern and pillows. There's barely a straight line to be seen in the stair landing he transformed into a verdant bower; even the walls have been softened with a chinoiserie mural painted by Robert Jackson, which expands the view. Buatta cultivates his garden with floral prints and a trellised carpet, then lets the sun shine in through a Palladian window swagged with rainbow-striped silk. The Ionic pilasters are whimsically echoed by carved wooden palms originally made for Elsie de Wolfe in the 1920s. Moss grows on the baker's table holding the Gothic birdcage. A regal amethyst-glass chandelier (with one flute replaced) is unafraid to show its age. "Call this the casual English country house look," says Buatta, "just with brighter colors."

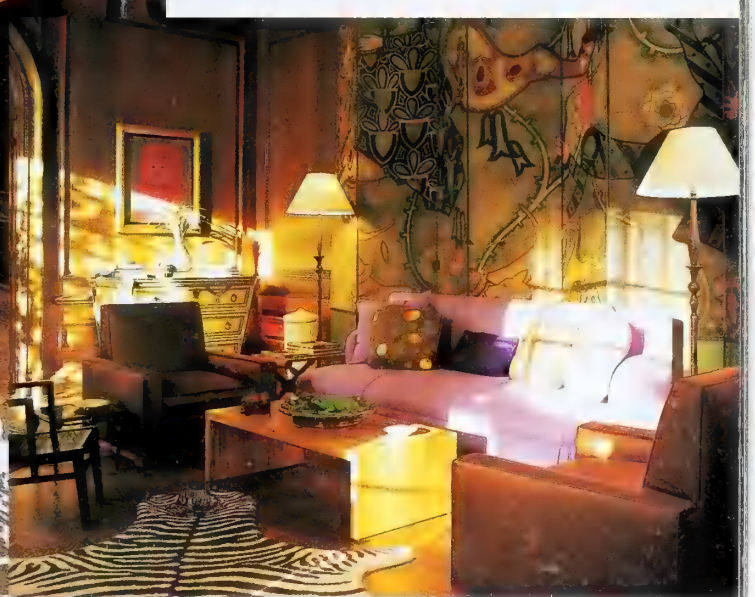






ALBERT HADLEY

No one who walked into this formal mahogany-paneled living room expected to see a lavender chair and sofa. "Lavender is the new beige," Albert Hadley says drolly. "We can't go on with all these sand colors forever." He started with an Art Deco screen by Joseph Urban and then proliferated the planes. The chairs facing each other across the original Jean-Michel Frank split-bamboo coffee table exhibit the low horizontal lines and squared cubic surfaces characteristic of Modernism—with the surprise of chocolate brown satin upholstery. "I like furniture that has an architectural quality," Hadley explains. The library table with its lacquered parchment top and gridded pedestals manages to suggest both Jean-Michel Frank and Frank Lloyd Wright. Four reproduction Giacometti standing lamps arranged in a square reinforce the sense of order and look less cluttered than typical table lamps. The hooked zebra rugs are here for a return engagement—Hadley first used them 25 years ago. The gentleman dean of American decorating always packs a graphic punch.







McMILLEN A canopy of twigs—actually wallpaper designed by Chuck Fischer for Brunschwig & Fils—unifies the nooks and crannies of this long and narrow attic room, which Katherine McCallum and Priscilla Ulmann of McMillen envisioned as a study for an urban naturalist. "Elegant, yet earthy," is how McCallum describes the combination of dressy furniture on seagrass-covered stone floors, their look of age acquired instantly with tumbled travertine tile. A turn-of-the-century deck chair and Swedish Biedermeier secretary are nearly the same shade as the honey-colored leather on the Louis XVI–style chairs. When the custom-made mosaic tabletop (adorned with plants, pots, and Chinese shutters) arrived in four pieces, the designers—deciding that they liked it better battered—chipped out a few more tiles and glued it together. As Ulmann says, "Think of this as our Louis Seize potting shed."




PALACES OF FLORENC

MARK

HAMPTON

Watch how Mark Hampton uses scale to keep this pretty floral-wrapped bedroom from becoming too sweet. After covering the walls with a traditional hand-blocked linen print by Robert Kime for John Rosselli, he balances the vivid blossoms with a big spiral-turned canopy bed (his own design for Hickory Chair), modernized with white paint and draped in a gauzy cotton. A massive Dutch leather screen provides a distinguished backdrop for a Georgian desk and sidechair upholstered in faded needlepoint. "I encourage people to be bold," says Hampton. "Big scale is safe. It's small scale that leads to prosaic, disappointing rooms." The strong lines of a Georgian wing chair and a Gothic Revival armchair, both upholstered in tobacco cotton twill, could be read as sculpture. "Sometimes I wonder, do I only live in the past?" asks the designer. Who would not want to join him?





THOMAS

BRITT Fantasy makes life worth living, according to Tom Britt. Why not faux-bois-finish the walls to resemble pale pine and furnish the dining room with the spoils of some imaginary ancestor's Grand Tour? Eighteenth-century chinoiserie panels flanking the fireplace once adorned a palace in Sicily. High-backed Queen Anne–style chairs upholstered in caramel leather create a sense of enclosure. Flickering lights on the reproduction Louis XIV giltwood chandelier and a colonnade of lamps across the Chinese Chippendale–style console shimmer in the huge Regency-style sunburst butler's mirror (so he can check on the diners). Not one for the timid gesture, Britt hung a large cinnabar-colored pendulum clock over the marble fireplace like an exclamation point. "I'm tired of that white icebox look," says the designer. "What people want now is elegance and grace."

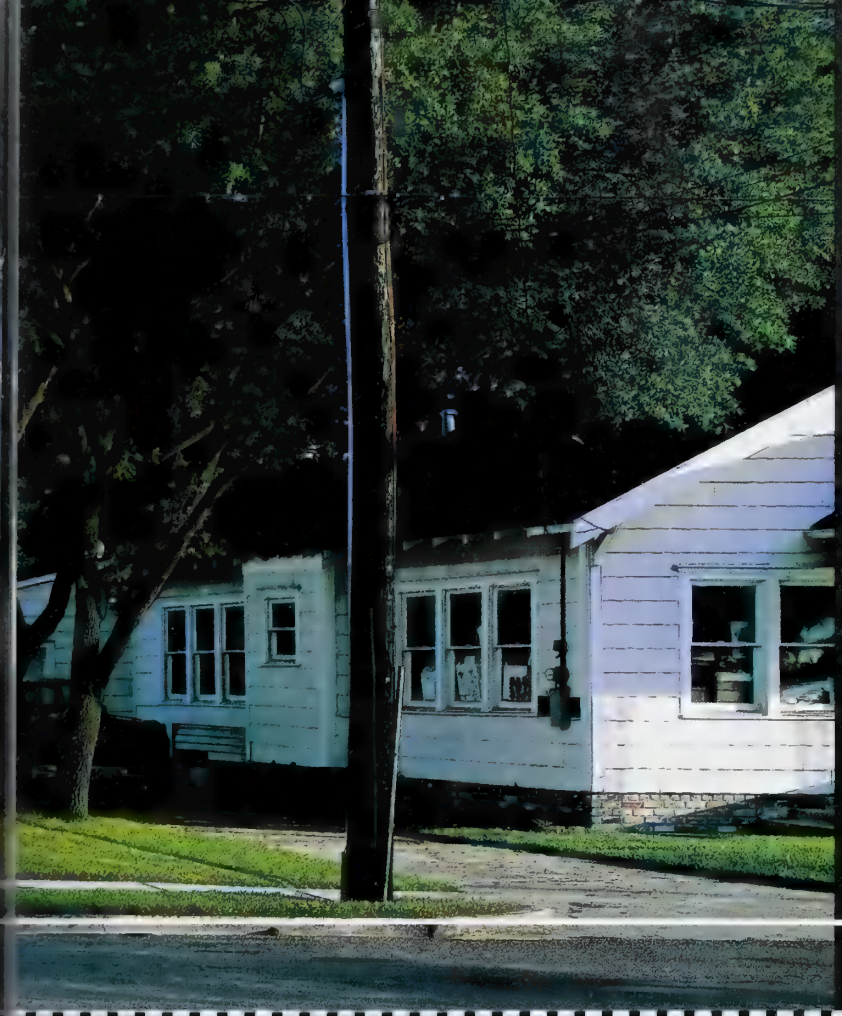
FOR MORE DETAILS, SEE READER INFORMATION

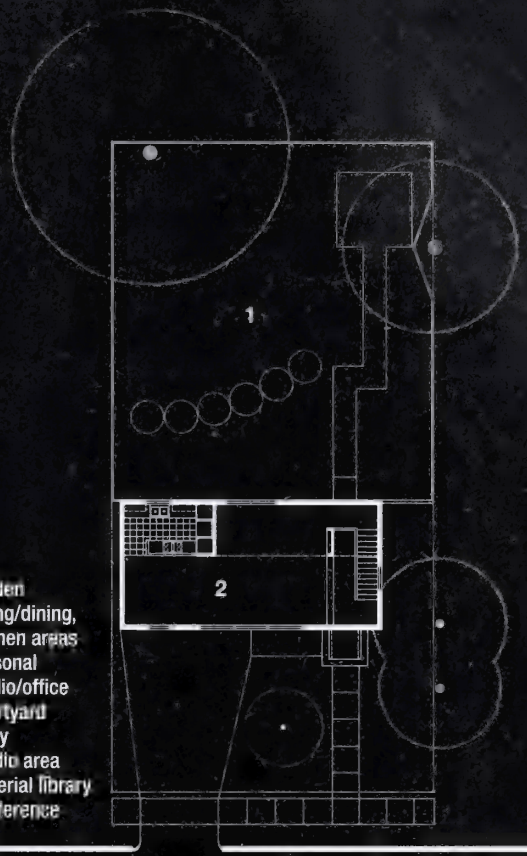






The newest of Carlos Jimenez's four small buildings, a white stucco house (above), stands directly across the street from the three blue buildings he now uses for his architecture studio. High windows have a distant view of the city skyline beyond neighborhood treetops. Right: Studio complex is shown upside down as if a reflection. For right: Site plan





1. Garden
2. Living/dining, kitchen areas
3. Personal studio/office
4. Courtyard
5. Entry
6. Studio area
7. Material library
8. Conference

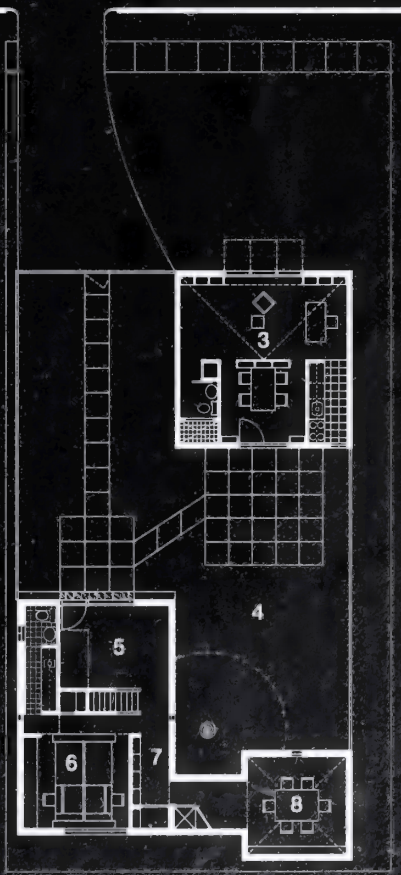
FORTHRIGHT FOURSOME

In a unique compound of geometrically crisp but diminutive buildings that serve as his home, studio, office, and library, architect Carlos Jimenez proves that even in the big state of Texas working small can produce the most suitable spaces

By Susan Zevon Photography by Scott Frances

It is not unusual in Houston, Texas, a city virtually without zoning, for a family residence to have a gas station and a skyscraper as its next-door neighbors. Yet there are still a few inner-city streets where there can be found, in a continuous backdrop against the Texas sky, rows of modest houses with children, cats, and dogs hurtling down the porch steps to play on the sidewalk. On such a street of predominantly wood-framed bungalows, Carlos Jimenez has developed a harmonious gathering of modern structures.

Linked by their scale and the simplicity of their forms, the four small buildings seem at one with the neighborhood, although the use of masonry instead of wood sets them apart, along with a visibly strict geometry. Also distinguishing the structures are the careful placement of windows to frame views while preserving privacy, and a bold use of color, the latter inspired by the vernacular tradition of the architect's native Costa Rica and the work of







"Furniture that does not go to the floor but is perched on narrow legs gives the room a quality of lightness," Enid Jimenez says. Clockwise from top: Carlos Jimenez designed the stereo cabinet that stands against the turquoise wall separating the kitchen from the social space. Quiche the cat watching TV in the master bedroom. Bookshelves stand in front of the staircase. Enid requested that the kitchen be left open to the dining area.







other Latin American architects, such as Luis Barragán and Ricardo Legorreta.

In 1983, when Jimenez established his own studio, he built the first two small concrete buildings on a 50-by-100-foot lot. Linked by a courtyard, they provided a private place where he could live, work, and pursue his interest in poetry and other literature. As Jimenez's practice grew—in recent years his office has been responsible for such major commissions as a studio art building for Williams College and the administration building for Houston's Museum of Fine Arts—he altered and added on to the original structures. These subsequent remodelings prove the inherent flexibility of such simple geometric forms.

Recently added directly across the street from the three blue older buildings is a white two-story, two-bedroom, two-bathroom house for Jimenez and his wife, Enid, who works as a counselor to foreign students at Rice University. All four buildings have introduced a highly economical system of construction to the neighborhood: standard reinforced-concrete blocks finished on the exterior with stucco and on the interior with block filler paint. (The 1,600-square foot, centrally air-conditioned white residence cost only $98,000.) The durability of the construction and the solid and resistant interior finishes—polished concrete floor on the first level, oak hardwood on the stairs and second floor, steel railings





Standing face-to-face, the new house and the three courtyard-connected studio buildings across the street form their own visual enclave within a bustling neighborhood



arlos Jimenez keeps the studio's indow blinds drawn (opposite below) diffuse the hot Houston sunlight nd to encourage the introspective ature of his work. The new house is en through the blinds of the studio's indow. Opposite top: The enclosed rden courtyard of the new house. bove: The entrance to the studio is arked by a thin metal canopy.

MORE DETAILS, SEE READER INFORMATION

and granite countertops and marble vanity tops—offer, says Jimenez, an alternative to "the typical throwaway cardboard constructions sprouting in the inner city for a rampant market." Junenez hopes that his buildings can serve as a more sensible prototype.

The furniture in the new house, in the spirit of the architecture, is spare and sturdy. "Carlos has a good knowledge of classic modern furniture, unlike most people here, so he is able to get good buys at consignment shops," Enid says. She shares her husband's dislike for waste, transforming objects that most people discard, like a light bulb or her old track shoes from high school, into art objects. "There is a serenity in having only what you really need," Enid says. Setting limits and eliminating excess is a positive pleasure for both the Jimenezes. But to survive in Houston, Enid definitely needed a garden, so Carlos designed the house to give her as much planting space as possible. He did this by bringing the facade right up to the street line, where a young oak tree filters the light.

The stucco facade of the new residence stretches across the width of the lot, pierced by windows discreetly placed for light and privacy. The large window at the top of the street facade gets north light, which shines into the second story of the house: a large loftlike space with room for cooking, dining, and relaxing. Through that large window is a broad view of the city's distant skyline. The two bedrooms downstairs have windows facing a private garden courtyard in the rear. Jimenez says, "Architecture is simply a window, a delicate instrument of clarity through which we learn to marvel at the world."



MAXIMUM YIELD

Each year a New Jersey gardener changes the planting plans of her vegetable beds. Designing new patterns gives her as much pleasure as harvesting crops

By Rheda Murphy. Photography by Richard Felber



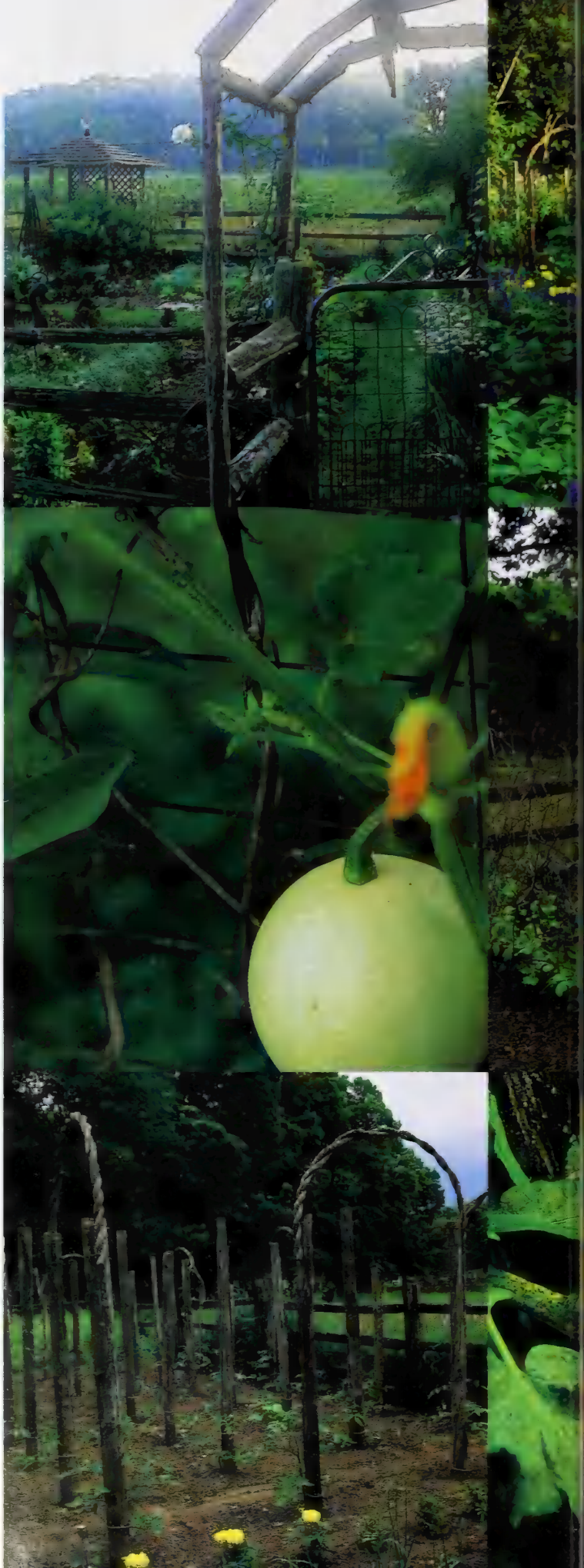
In spring, Peggy McDonnell's chives bloom around a rooster weathervane. Across the grass path, pole-bean tripods and tomato arches await their climbers. Opposite: A tall lady made of flowerpots presides over the onion patch. She wears a hat of geraniums.

Most vegetable gardeners are obsessed about the size of their crops or the quality of their produce. Not Peggy McDonnell. Her passions are color and pattern. She plants her New Jersey plot like a patchwork quilt, using lettuce, onions, radishes, and flowering annuals. McDonnell began vegetable gardening thirty years ago, when she grew frustrated with perennials. "Vegetables give me the freedom to experiment," she says. "Every year I try something new."

Her 30-by-75-foot garden, fenced with split rails, lies beside the 1850s house where she raised nine children. A long grassy path bisects the plot with each side divided into a series of quiltlike squares and rectangles. Rows of colorful flowers—marigolds, snapdragons, and zinnias—separate the various beds, where the design changes annually. Next year, for example, McDonnell is planning two 14-by-14 foot squares with chives in the center of each and four diagonal lines of beets fanning out from there. In each beet-bordered trapezoid a different variety of lettuce will grow.

McDonnell admits that her insistence on playful patterns drives her Portuguese gardener, Joao Martin Pereira, crazy. "He feels I waste too much space," she explains. "But Joao's goal is to grow as much as possible, mine is to create a fantasy." Although Pereira may put agriculture before aesthetics, his are some of the most delightful touches, like pea stakes made with beech twigs. And it was he who made the flowerpot lady described to him by McDonnell after she saw a similar example in a London shop. McDonnell calls her garden a quilt, but she also understands the importance of height. The eight-foot-tall pot sculpture was created to balance a towering bean tripod.

For all her artistry, McDonnell can be as competitive about crop yield as Pereira. This year she is growing potatoes in a tub. "I heard of someone who got thirty pounds out of one tub," she says. "Joao bet me five dollars it couldn't be done. We'll see who wins."



Vignettes from Peggy McDonnell's garden, top row from left: An old wire gate with rustic arch. Zinnias and salvia make a colorful counterpoint to the luxuriant beans on a seven-foot-tall tripod. A favorite hybrid tea. Grass path bisects the long, narrow garden. Middle row: This melon sprouted from a seed thrown on the compost heap. A graceful network of beech twigs supports pea vines. The trellis house forms the main garden entrance. White roses bloom between cabbages and lettuce. Bottom row: Tomato arches made of cedar posts and wild grapevines. Ripening tomatoes. Watermelons. The garden in summer glory.











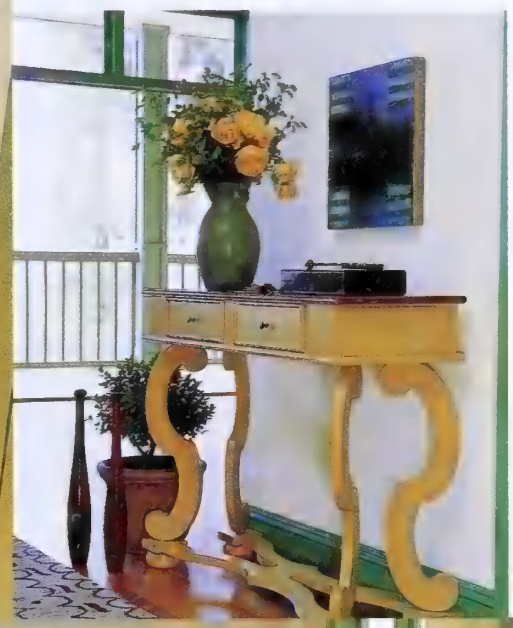
TRADITION WITH A TWIST

West Coast designers and artisans team up to create a line of furniture in which old favorites appear in joyful reinterpretations

By Suzanne Charlé Photography by Antoine Bootz Produced by Jody Thompson-Kennedy







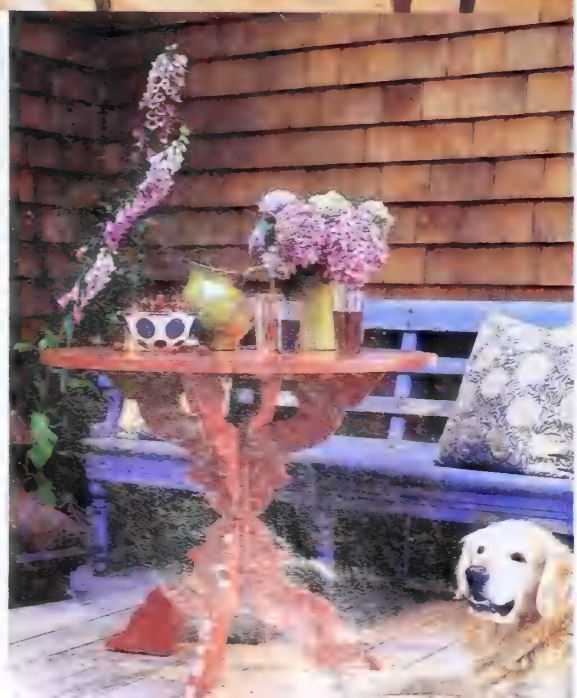


Memories of comfort surface in MYX's collection for Federated Stores: In the living room (clockwise, from left), Dover chair and ottoman in carriage leather; Vine floor lamp; Dover sofa in brick chenille on brass wheels. The Vienna Woods bench doubles as a coffee table. Top: Florence table with violin-shaped legs. Above: The home office's Napoleon table desk is updated for computer use; Newport wing chair. Behind desk, Sierra media center plus audio units.









"Furniture is the embodiment of storytelling," says Agnes Bourne. And so when she and her partner, Geoffrey De Sousa, joined with Federated Department Stores to launch the MYX Collection, they delved into their own memories. The result is a line that takes its cue from such diverse influences as Man Ray's photograph of a woman in the shape of a violin (giving shape to the legs of a table), John Soane's London house (an inspiration for the exuberantly colored fabrics and finishes), and a club chair Bourne's grandfather had at Yale in 1889. "We wanted to go back to a time when objects were made by artists," said Bourne, who enlisted three.

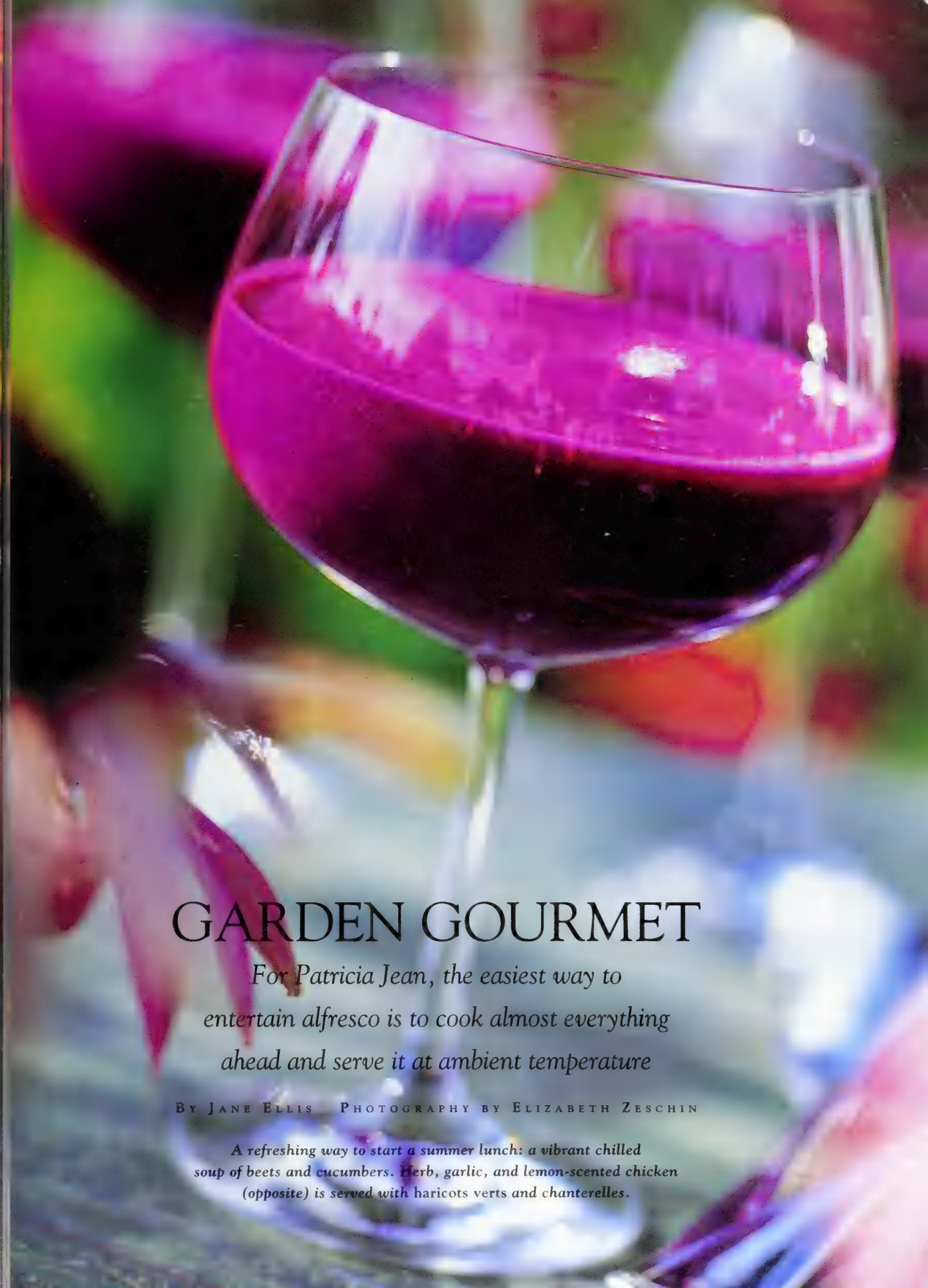
The designs are like memory drawings. Legs of a table swell at the top to look like ninepins. The offspring of Grandma's featherbed stands high off the ground, and the posts are stylized and look for all the world like a baseball bat and ball. A lamp ending in a squiggle (or is it a question mark?) is an ode to Dadaism. Laughs Bourne: "It is a sort of roast of the styles of other periods."

Designers Geoffrey De Sousa and Agnes Bourne, top left. Top right: Cleopatra's Barge beckons, with Sculptura table and Dada floor lamp close by. Center left: Crystal swags hanging from the Spiral chandelier glisten above the Barcelona dining table and Josephine chair. Left: On the deck, Companion table with cookie-cutter legs. Opposite: Monogram bed flanked by artisan's chest and Vine table lamp.

FOR MORE DETAILS, SEE READER INFORMATION







GARDEN GOURMET

For Patricia Jean, the easiest way to entertain alfresco is to cook almost everything ahead and serve it at ambient temperature

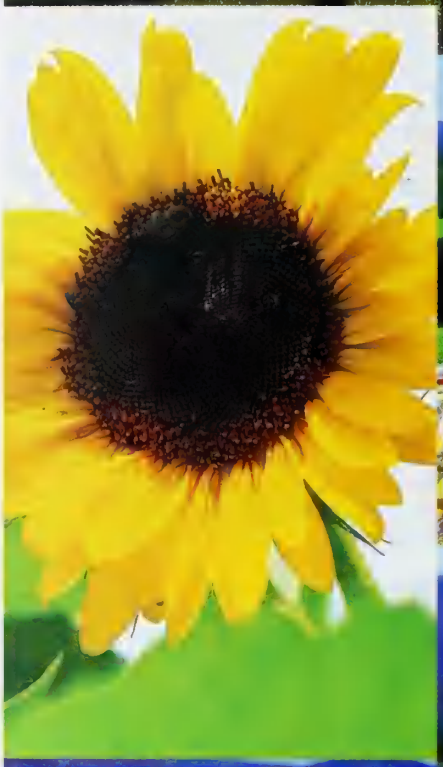
By Jane Ellis Photography by Elizabeth Zeschin

A refreshing way to start a summer lunch: a vibrant chilled soup of beets and cucumbers. Herb, garlic, and lemon-scented chicken (opposite) is served with haricots verts and chanterelles.

"I don't like to do a lot of fussing at the last minute," says Patricia Jean. "I prepare almost everything ahead, put it on big platters, throw on some herbs or flowers, and everyone is happy." For a woman whose days are spent running a specialty store in Millbrook, New York, and a restaurant in New York City, it is a wonder she has the time or inclination to entertain. But Patricia Jean regularly gathers friends for leisurely lunches in her voluptuous garden. She and her French husband, Michel, owners of Provence in SoHo, have summered in Dutchess County for eight years. Last year, the couple took over a deli and variety store called the Mabbettsville Market and transformed it into a sophisticated food store and cafe, where locals and weekenders can now find the best olive oils, vinegars, and heirloom variety vegetables grown in the Jeans' garden.

Also a caterer, Patricia is constantly dreaming up menus for hunt balls, weddings, birthday parties, and graduations. So when she turns to her own entertaining, she takes an easy but tasty route: She prepares most of the dishes the day before, and draws inspiration from her sprawling garden—half an acre packed with vegetables, fruits, and herbs. Her most important requirement for summer food is bold flavor. Cold food, she insists, needs more seasoning than hot. "Warmth brings out flavor, cold suppresses it," Patricia comments. "So don't be afraid to add more salt and vinegar." Her other essential items for preparing summer meals are good olive oil, aged balsamic vinegar, and all those South of France herbs—thyme, rosemary, summer savory, and lavender. Finally, she tries to serve almost everything at room temperature, so that meals can be eaten when the time is right.





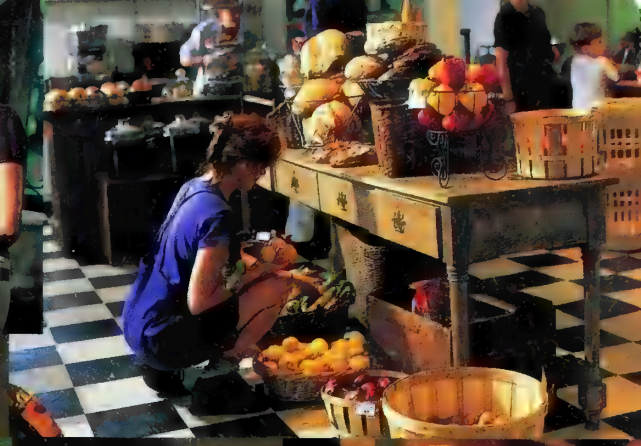






Garden days at Patricia and Michel Jean's home in Dutchess County, New York. Counterclockwise, from top left: Patricia and her daughter, Emily, relax under a pergola, with a view of the Catskills; lunch set casually with Provençal cottons; mother and daughter pick tomatoes, aided by the family dog; Emily and her friend Katie take time out from harvesting; tomatoes set out to ripen in the sun. At the Mabbettsville Market, the Jeans display the bounty of their garden in baskets. At the checkout, Michel Jean (center).














Blossoms, petals, and fragrant herbs enhance summer classics: deep-fried squash blossoms garnished with fresh blooms, below. Bottom: Syrupy rich tomatoes Provençale are scattered with golden calendula petals. Opposite: Blackberries paired with a lemon-verbena–flavored sabayon.



CHILLED BEET AND CUCUMBER SOUP

8 medium beets, trimmed and washed
1 tablespoon butter
1 large Spanish onion, peeled and minced
1 large carrot, peeled and finely chopped
1 tablespoon sugar
4 cups chicken or vegetable stock
3 tablespoons red wine vinegar
Salt and freshly ground black pepper
1½ cups sour cream or yogurt
2 tablespoons chopped chives
3 tablespoons finely chopped dill
1 unwaxed European cucumber, grated

Wrap beets in heavy-duty aluminum foil and bake in a preheated 375°F oven for about 1 hour, or until tender when pierced with a fork. When beets are cool enough to handle, remove skins and cut in half. Set aside.

Place the butter in a large sauté pan and set over medium heat. Add onions and carrots and sauté until onions are translucent. Add beets, sugar, and stock and simmer for 20 minutes. Remove pan from heat. Set aside for 15 minutes.

Place beet mixture and vinegar in a food processor and purée. Season with salt and pepper to taste. Pour into a pitcher. Chill. Stir in sour cream, chives, chopped dill, and cucumber. Serve in wineglasses. Serves 6.

HERBED ROTISSERIE CHICKEN

As made at Patricia and Michel Jean's Mabbettsville Market, Millbrook, New York

½ cup chopped flat-leaf parsley
3 cloves garlic, chopped finely
Juice of 2 lemons
3 tablespoons olive oil
2 3 to 3½ pound free-range chickens, rinsed and dried
2 sprigs each of thyme, rosemary, and sage
Salt and freshly ground black pepper

Mix together in a bowl parsley, garlic, lemon juice, and olive oil. Rub mixture all over the chickens. Refrigerate at least 1 hour or overnight.

Light a wood-burning rotisserie and stoke fire until ready to cook without flaming.

Remove chickens from the refrigerator. Place a sprig of thyme, rosemary, and sage in each cavity. Salt and pepper inside and out. Tie the legs together with kitchen twine.

Thread chickens on rotisserie. Cook over fire for approximately 1½ hours, or until a needle inserted in the thick part of the leg produces clear juices.

Transfer chickens to a serving platter. Allow to rest at least 15 minutes before carving. Serve warm or at room temperature. Serves 6.

FRIED ZUCCHINI BLOSSOMS

1 cup Wondra superfine flour
¼ teaspoon salt plus salt for seasoning
Ice water
Vegetable oil
12 zucchini blossoms with stems

Place flour and salt in a bowl. Whisk in enough ice water to make a batter the consistency of heavy cream. Set aside.

Heat 2 to 3 inches of oil in a cast-iron skillet until almost smoking. Dip 4 to 5 blossoms in the batter and shake off any excess. Fry for about 1 minute on each side, or until golden. Remove with a slotted spoon and drain on paper towels. Sprinkle with salt. Repeat process with remaining blossoms. Serve immediately. Serves 6.

TOMATOES PROVENÇALE

3 tablespoons extra-virgin olive oil
6 tablespoons fresh bread crumbs
Salt
Sugar
12 small or 6 large whole vine-ripened tomatoes
3 garlic cloves, peeled and chopped fine
3 tablespoons chopped flat-leaf parsley
Calendula petals or other edible flowers, optional

Mix 1 tablespoon olive oil and bread crumbs together in a bowl. Spread mixture on a parchment-lined baking sheet. Bake in a preheated 350°F oven for about 15 minutes, stirring frequently, or until bread crumbs are brown. Remove pan from oven. Set aside.

Slice off the stem ends of the tomatoes, and squeeze gently to remove seeds. Discard seeds. Set aside.

Add 1 tablespoon olive oil to a cast-iron or enamel pan. Heat oil over medium heat until almost smoking. Lightly salt and sugar tomatoes and place cut-side down in pan. Sear and cook until juices are released and bubbling. Turn tomatoes over gently.

Mix garlic and parsley together in a bowl. Spread mixture evenly over tops of tomatoes. Drizzle with remaining olive oil. Baste again with pan juices. Continue to cook and baste until tomatoes start to wrinkle and juices thicken. Spread bread crumbs over tomatoes. Baste again with pan juices. Place pan in a preheated 300°F oven and cook until tomatoes and juices have caramelized, about 30 minutes. Remove pan from oven. Garnish with calendula petals. Serve at room temperature. Serves 6.

HARICOTS VERTS AND CHANTERELLE SALAD

1½ pounds haricots verts, stem ends trimmed
2 tablespoons extra-virgin olive oil
1 large shallot, peeled and finely minced
½ pound chanterelle mushrooms, cleaned and trimmed
¼ cup chopped flat-leaf parsley
Dressing, recipe below

Blanch *haricots verts* in a large pot of salted boiling water for 1 minute, or until just tender. Plunge into a basin of ice-cold water. Drain and pat dry between layers of paper towels. Set aside.

Heat the oil in a large skillet over medium heat. Add shallots and sauté for 2 minutes. Raise heat to high, add mushrooms all at once, and quickly sauté, stirring constantly, about 3 to 5 minutes. Add parsley and lightly toss for 30 seconds. Remove pan from heat.

Place *haricots verts* on a serving platter and toss with dressing. Add mushrooms and toss again. Serves 6.

DRESSING

2 tablespoons aged Spanish sherry vinegar
Salt and freshly ground black pepper to taste
¼ cup extra-virgin olive oil

Mix together vinegar, salt, and pepper in a bowl. Whisk in olive oil. Set aside. Makes about ¼ cup.

BLACKBERRIES AND LEMON VERBENA SABAYON

6 egg yolks
3 tablespoons sugar
¼ cup Sauternes, heated and infused with 12 lemon verbena leaves or 2 vervain tea bags from Harney & Sons
1 heavy cream, whipped
2 pints blackberries

Place egg yolks and sugar in the top of a double boiler over simmering water. Beat until thick and pale yellow, approximately 10 minutes.

Strain wine mixture. Discard leaves. Add wine and continue cooking, stirring constantly, until the mixture thickens enough to coat the back of a spoon. Remove top of boiler from stove. Set over a bowl of ice and continue beating until cool. Fold in cream. Serve with berries. Makes about 4 cups. Serves 6. ■

Oatmeal that dares to be different.



Everything good about Oatmeal is even better in the daringly different taste of Oatmeal Crisp.

American Heart Association℠
Oatmeal Crisp Raisin and Oatmeal Crisp Apple Cinnamon products meet American Heart Association food criteria for healthy people over the age of 2 when used as part of a balanced diet.

© General Mills, Inc. 1997



Sink, Prestige Plus™ PRX 660 with Triflow® filtration faucet, TFC 300. Mermaid from a private collection.

No Ordinary Sink

■■■ From the depths of our imagination, Prestige Plus. Now very deep and with a patented ledge sculpted into th side to suspend a grid at best working height. For rinsing, draining . . . or whatever.

What would I do without my Franke?

Only through kitchen designers and specialists. Thirty-six page catalog available.

Franke, Inc.
Kitchen Systems Division
212 Church Road
North Wales, PA 19454
800-626-5771
http://www.franke.com

FRANKE®

Kitchen Sinks
Faucets
Water Dispensing Systems
Disposers
Custom Accessories

■ Technology ■ Quality ■ Design

Make your home a place of lasting beauty.

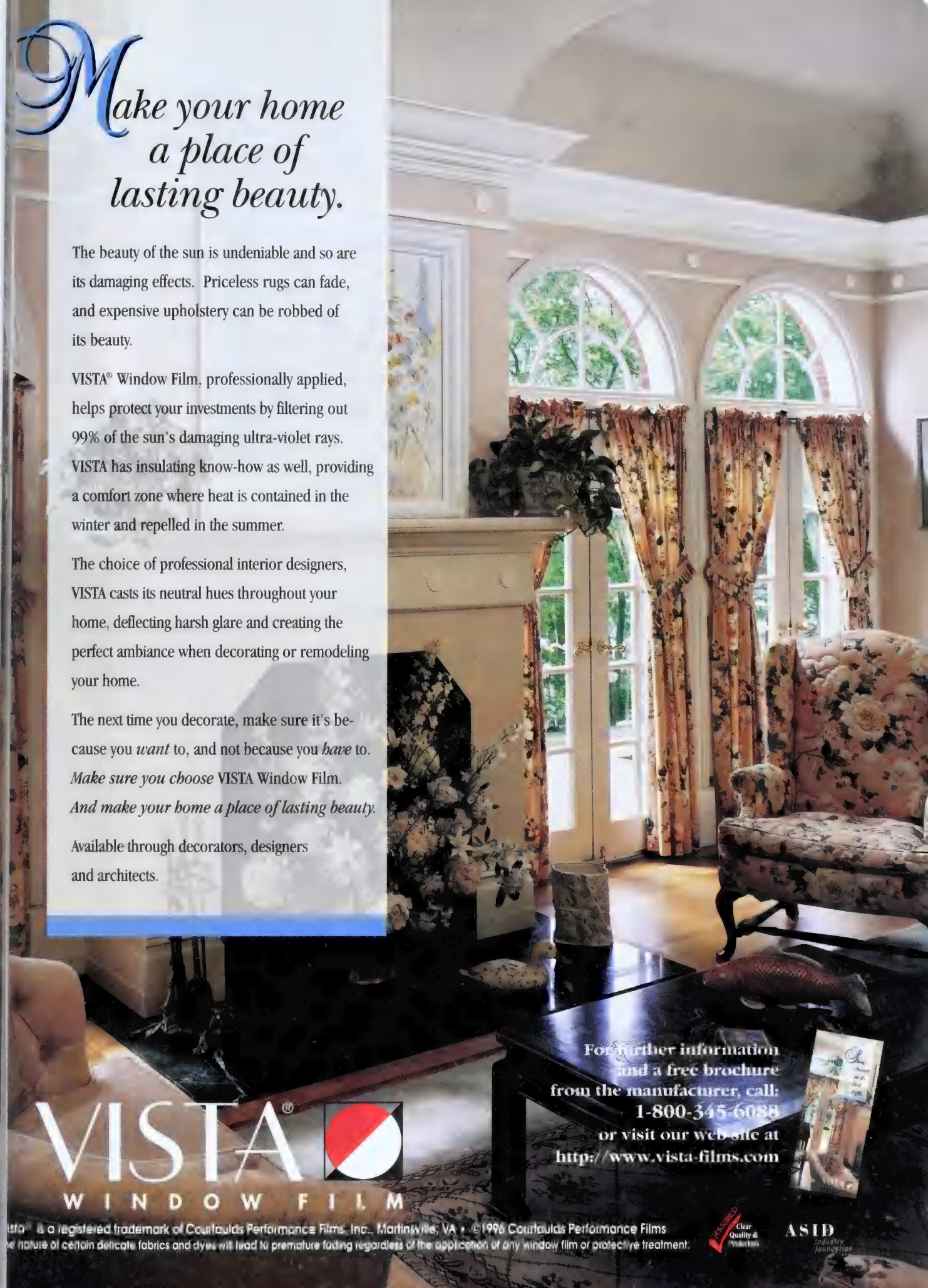
The beauty of the sun is undeniable and so are its damaging effects. Priceless rugs can fade, and expensive upholstery can be robbed of its beauty.

VISTA® Window Film, professionally applied, helps protect your investments by filtering out 99% of the sun's damaging ultra-violet rays. VISTA has insulating know-how as well, providing a comfort zone where heat is contained in the winter and repelled in the summer.

The choice of professional interior designers, VISTA casts its neutral hues throughout your home, deflecting harsh glare and creating the perfect ambiance when decorating or remodeling your home.

The next time you decorate, make sure it's because you *want* to, and not because you *have* to. *Make sure you choose* VISTA Window Film. *And make your home a place of lasting beauty.*

Available through decorators, designers and architects.



For further information and a free brochure from the manufacturer, call: 1-800-345-6088 or visit our web site at http://www.vista-films.com

VISTA®

WINDOW FILM

ista® is a registered trademark of Courtaulds Performance Films, Inc., Martinsville, VA • ©1996 Courtaulds Performance Films
e nature of certain delicate fabrics and dyes will lead to premature fading regardless of the application of any window film or protective treatment.

ASID Industry Foundation

Continued from page 57

can, for the full expanse of Penobscot Bay, back toward North Haven island. If the light and water and rocks are beginning to look familiar, remember the landscapes back at the Portland Museum of Art. It is apparent why Maine's has been called the most frequently painted coast in America.

Looping around Deer Isle, be sure to visit the Haystack Mountain School of Crafts, a cluster of weathered shingle buildings some of which are artists' studios. (Visitors may tour the studios on Wednesdays at 1:00 P.M.) At the old quarrying town of Stonington, leave your car and take a ferry out to Isle au Haut. One look at the old French settlement there and you may decide to chuck Route 1 altogether. If so, check into the only inn on the island, a converted lighthouse, sit back and begin planning next September in Maine. ■

Vance Muse's history of an early-20th-century summer colony on the coast of Maine will be published by Pantheon in 1998.

HOW TO GET IN & OUT: Investigate the costs (airfare and car rental) of flying into Portland and out of Bangor. If it's more economical to depart from Portland, you can vary the return trip to the airport in any number of ways—including the quickest, and least colorful, down Interstate 95.

WHERE TO STAY: (The area code in Maine is 207.) **Portland:** The Regency, 20 Milk St., is a handsome re-do of a 19th-century armory, smack in the middle of the Old Port. 774-4200; 800-727-3436. **Brunswick:** Stowe House, 63 Federal St., where Harriet Beecher Stowe wrote *Uncle Tom's Cabin*. 725-5543. **Bath:** The Inn at Bath, 969 Washington St. B&B in a sprawling 1910 Greek Revival house. 443-4294. **Popham Beach:** Stonehouse Manor. A rambling old estate within walking distance of the beach. 389-1141. **Georgetown (near Five Islands):** Grey Havens, Seguinland Rd. Victorian coziness and comforts. 371-2616; 800-431-2316. **Wiscasset:** Squire Tarbox Inn. A converted farmhouse. 882-7693. **Damariscotta:** Barnswallow Inn, Bristol Rd. A short drive from the light house and views of Pemaquid Point. 563-8568. **Tenants Harbor:** The East Wind. Nicely furnished rooms with water view and fireplaces. 372-6366; 800-241-8439. **Deer Isle:** Pilgrim Inn. Seaside cottages and a good restaurant. 348-6615. **Isle au Haut:** The Keeper's House. Yep, a real lighthouse-keeper' house; watch seals from your windows. 367-2261.

WHERE TO EAT: **Portland:** Tabitha Jean's, 94 Free St. Stylish city café, owned by daughter of Maine authors Tabitha an Stephen King. 780-8966. Café Uffa, 190 State St. Pleasant spo for dinner and Sunday brunch, with windows on Portland' street life. 775-3380. **Brunswick:** Scarlet Begonias, 212 Main St. Small but terrific kitchen across from town green and farm ers' market. 721-0403. Pannevino II, 153 Park Row. Sunn café sharing premises with an antiques store. 729-0339. **Bath** Beale Street Barbecue & Grill, 215 Water St. If you tire of fish and lobster, this is the real thing. 442-9514. Kristina's, 16 Centre Street. Popular hilltop cafe serving breakfast, lunch tea, and dinner. 442-8577. **Georgetown:** The Osprey. Pub fare at Robinhood Marina; watch the boats come in. 371-2530 **Camden:** The Belmont, 6 Belmont Ave.—*New* New Englan fare. 236-8053. **Castine:** Dennett's Wharf, Sea St. Seafood b the seaside. 326-9045. **Waldoboro:** Moody's Diner, Route 1 All-American standards in a classic diner setting. 832-7468

AND WHY NOT: Want to experience a slice of workada Maine, and see the coastline as Viking explorers and Europea settlers saw it? At any fishing wharf or dockside lobster pound ask a lobsterman if you can join him on his daily rounds.

September kicks off county-fair season. Perhaps the mos quintessentially Maine example, celebrating prize-winnin pumpkins and pigs, is the Common Ground Country Fair—definitely worth the short detour from the coast. Weekend o September 19, at Windsor. For information, 623-5115.

The Maine Publicity Bureau will send you a free trip planning kit. 800-533-9595.

In the Garden

Continued from page 61

Victoria Medal of Honor in 1995, plant explorer to the Far East, member of the council of the RHS.

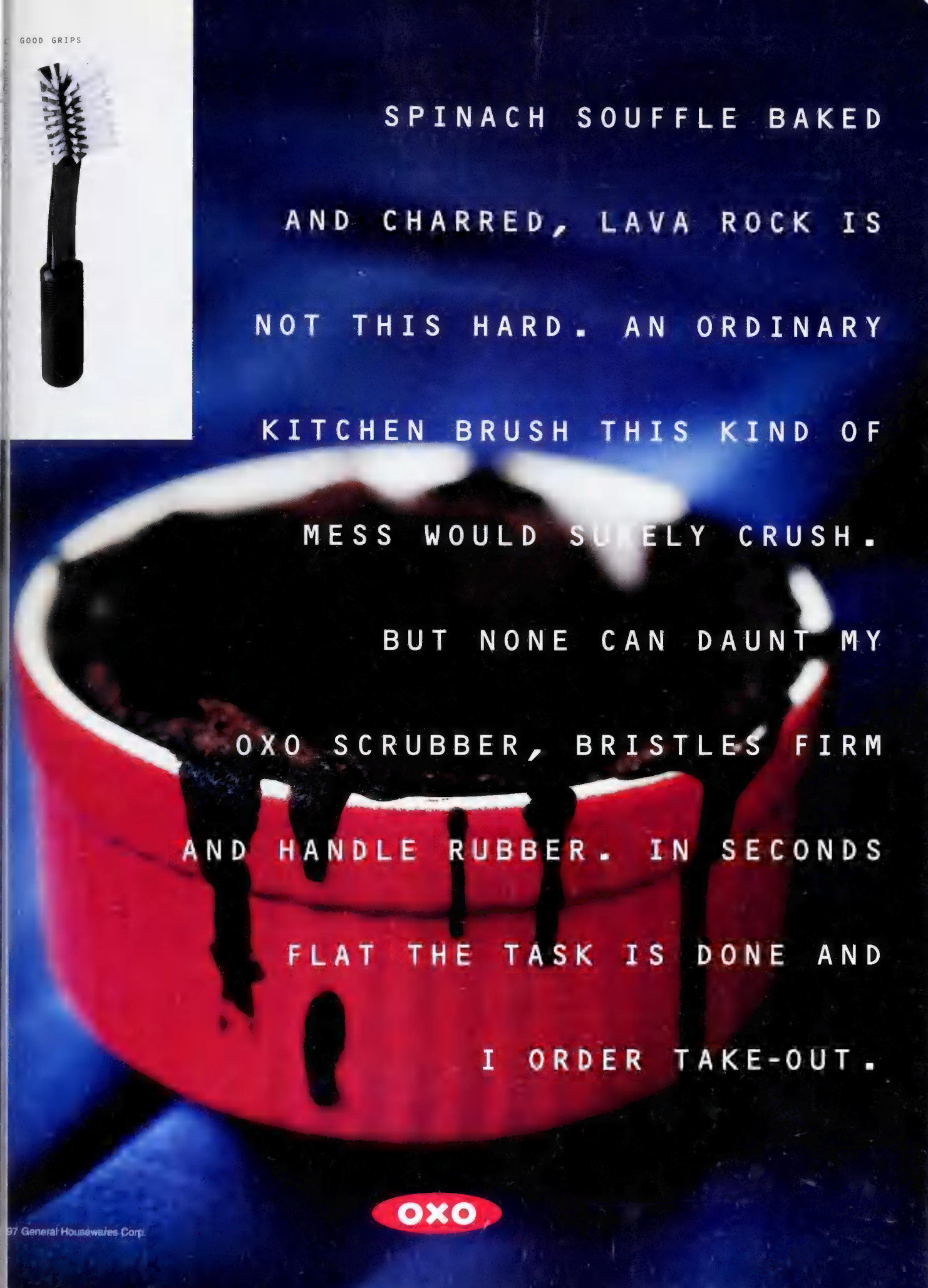
During my visit to the nursery last fall, Evison mentioned that he hoped to receive a gold medal from the RHS at the Chelsea Flower Show for a pale lilac clematis he was launching called 'Blue Moon.' Not surprisingly, the medal is his today. "As far as I know, it's the first time only one cultivar has been staged as an entire exhibit at Chelsea," Evison says. With 1,200 plants, each flashing five seven-inch blooms sporting red stamens and wavy-edge sepals, the exhibit did indeed "cause a bit of stir," as Evison reports.

American gardeners will have to wait two years before this highly publicized clematis is available in mail order catalogs on this side of the Atlantic. Everyone will fall for 'Blue Moon,' of course, an iridescent, free-flowering bloom, perfect as a patio plant or tucked into a nook of the garden. Evison must have been humming the words of Rodgers and Hart's song when he named his medal winner: "... And when I looked, the moon had turned to gold!" ■

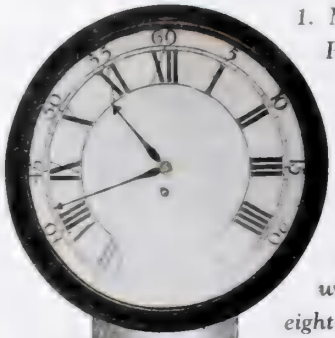
Hatsy Shields, who writes regularly for House Beautiful, gardens on Boston's North Shore.

CLEMATIS SOURCES

Completely Clematis Nursery, 217 Argilla Rd., Ipswich, MA 01938-2617; 508-356-3197. Catalog, $3; newsletter, $26 for one year. **Joy Creek Nursery,** 20300 N.W. Watson Rd., Scappoose, OR 97056; 503-543-7474. Catalog, $2. *Making the Most of Clematis* ($17.95) by Raymond Evison and a wide selection of plants from the Guernsey Clematis Nursery are available through **Wayside Gardens,** 1 Garden Lane, Hodges, SC 29695; 800-845-1124.

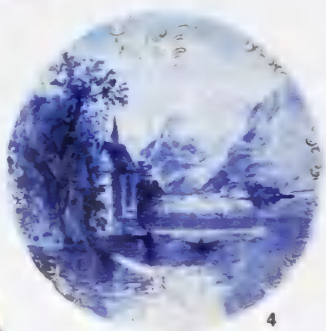

GOOD GRIPS
SPINACH SOUFFLE BAKED
AND CHARRED, LAVA ROCK IS
NOT THIS HARD. AN ORDINARY
KITCHEN BRUSH THIS KIND OF
MESS WOULD SURELY CRUSH.
BUT NONE CAN DAUNT MY
OXO SCRUBBER, BRISTLES FIRM
AND HANDLE RUBBER. IN SECONDS
FLAT THE TASK IS DONE AND
I ORDER TAKE-OUT.
OXO
97 General Housewares Corp.

Ralph and Terry Kovel tell you where it's from and what it's worth









1. *My "Act of Parliament" or tavern clock is signed "Will Risbridge of Dorking." It's 5 feet high and runs with weights for eight days.*

M.C., Arlington, VA

"Act of Parliament" is used for any wall clock with a 28-inch dial and a small drop case for weights, regardless of its age. The name derives from a law passed by the English Parliament in 1797 legislating a tax on all clocks and watches. Because of the law, no one carried a pocket-watch, and during the one year it was in effect, tavern keepers hung large wall clocks so customers could see the time. Will Risbridge, the maker of your clock, worked in about 1680, long before the clock tax. If all parts of your clock are original, it's worth thousands of dollars and should be seen by an expert.

2. *Could you please tell me something about this ceramic pitcher I received from my elderly aunt? The mark on the bottom reads "Made by Cash Family, Hand Painted, Erwin, Tenn."*

J.S., Atlanta, GA

Ray and Pauline Cash founded the Clinchfield Artware Pottery, sometimes called the Cash Family Pottery, in Erwin, Tennessee, in 1945. In the beginning they produced hand-painted bowl and pitcher sets, but by 1984 were only making lamp bases and figures. If you have a cream pitcher, it's worth about $25. A water pitcher would bring about $100.

3. *This tureen and covered bowl are part of a dinner set we inherited from an aunt in Europe. One bowl is stamped "Coalport." Above the stamp is a crown, below it is the not-quite-legible "AD 17." Can you tell me its history?*

O.S., Washington, DC

Your Coalport set was made in England between 1881 and 1891. (After 1891 the word England would have been added to the mark.) The numbers below the mark are A.D. 1750, the date the firm was founded. Turquoise and gold trim and twisted handles are typical of designs popular in the late 1800s. The covered bowl on the left is probably a vegetable dish because it is shallower than the soup tureen. The tureen is worth $500; the bowl, $250. A set with place settings for 12 would bring over $2,000.

4. *My parents received this plate as a wedding present in 1898. The stamp on the back is oval with a crown on top and the words "Hanley, England, J. & G. Meakin." Can you identify this piece?*

Mrs. E.H., Mineral Point, WI

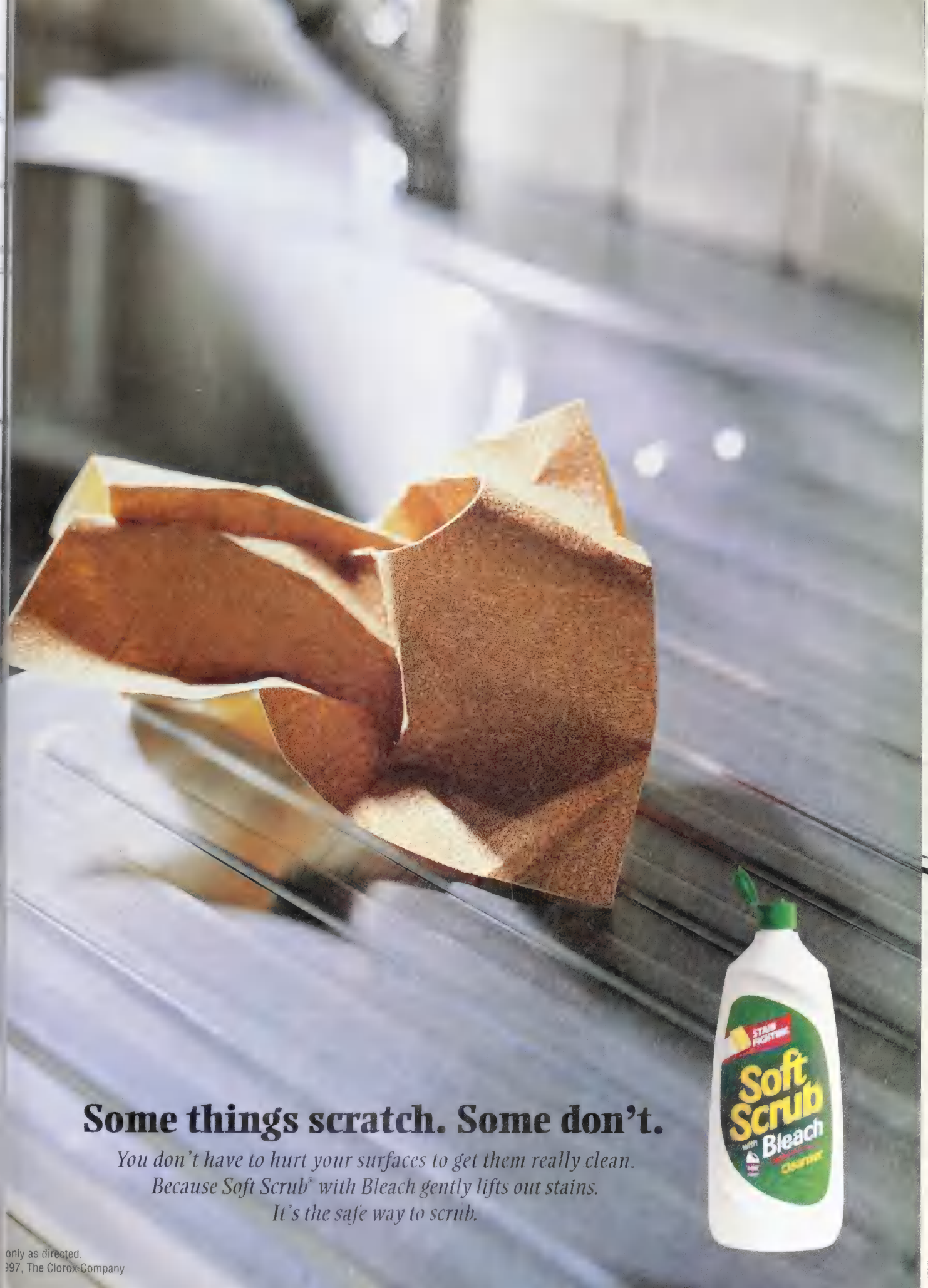
J. & G. Meakin of Hanley, England, made many types of ceramics. Your plate is marked with the backstamp the company used after 1890. The flow blue design (so called because the glaze flows outside the lines of the design and covers imperfections and gold trim are typical of this period. Scenic plates are still popular. Yours is worth $50.

5. *I found this chair by the side of a Kentucky mountain road 30 years ago. Can you tell me about it?*

B.M. Mountain View, C

Your wicker and wooden American chair was produced around 1880, when intricately turned spindles and curlicues were in fashion. Similar side chairs were made almost entirely of wicker, but a rocker needs the added strength of wooden supports. Your chair would sell for $400.

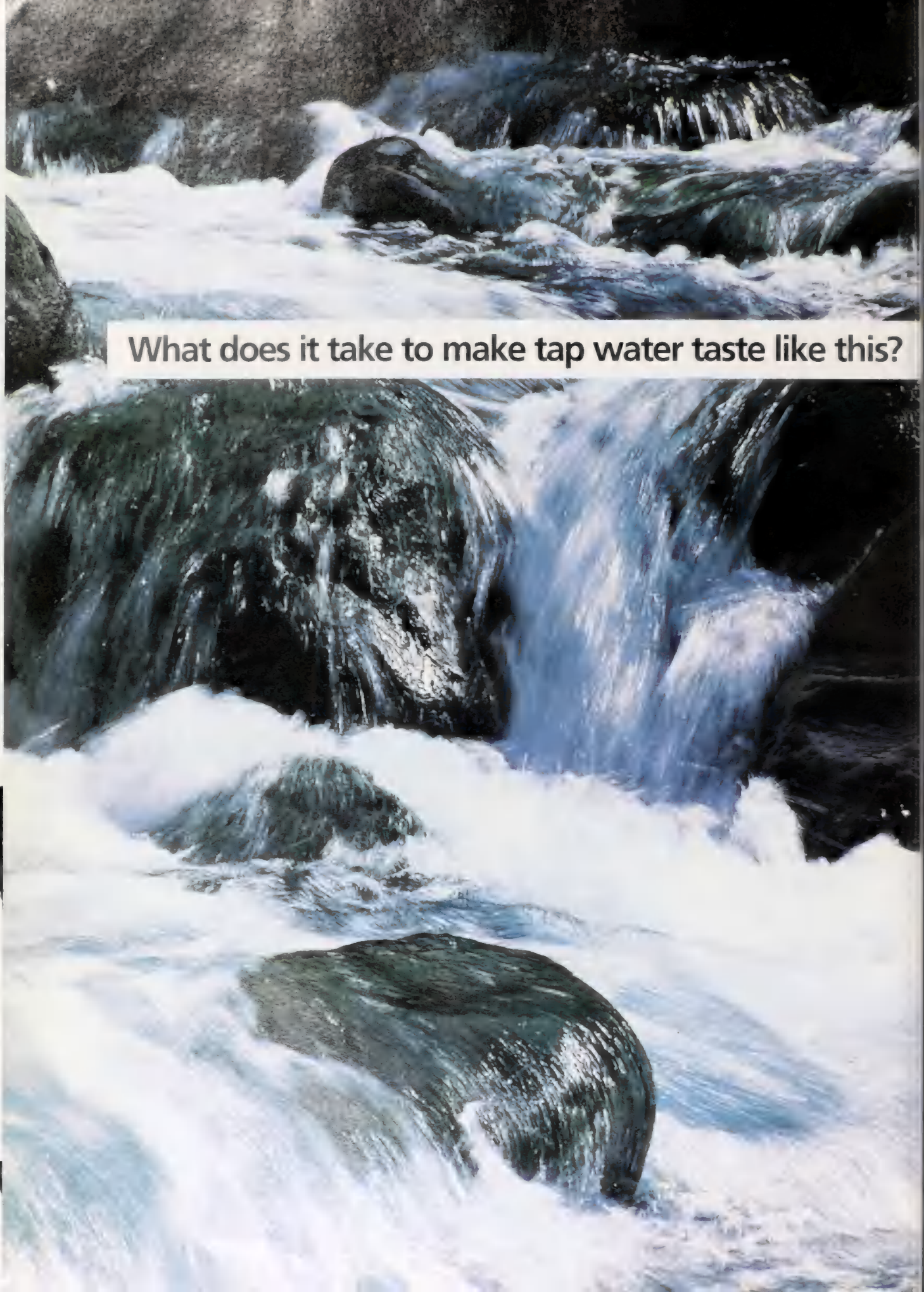
To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



Some things scratch. Some don't.

You don't have to hurt your surfaces to get them really clean.
Because Soft Scrub® with Bleach gently lifts out stains.
It's the safe way to scrub.

only as directed.
997, The Clorox Company



What does it take to make tap water taste like this?

Not much.





ingenious filter inside the Brita® Water Filtration Pitcher is one of a kind.
rtually eliminates lead and chlorine. Dramatically reduces copper,
ment and water hardness. Best of all, it turns tap water into clear, fresh,
derful water. There's nothing like the great taste of Brita water. Enjoy.

BRITA

Tap into great taste.

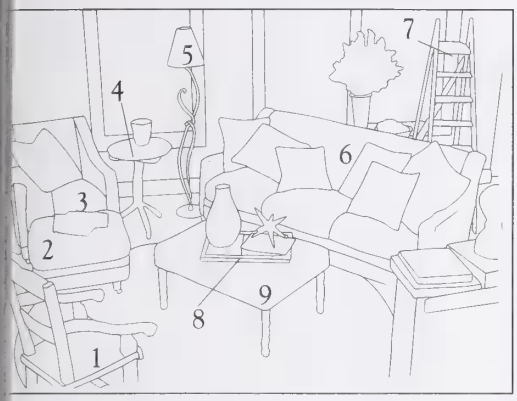
offers a money-back guarantee (details in box). Brita is available at many fine retailers. For the one nearest you, call 1-800-44-BRITA,
it our website at www.brita.com. Substances removed may not be in all users' water. ©1997 The Brita Products Company

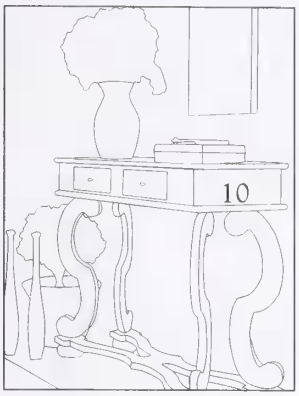


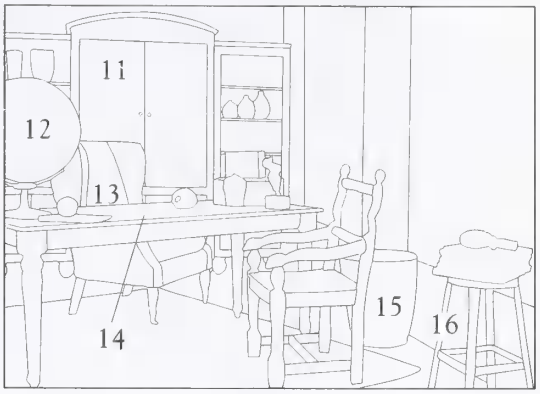
Some things scratch. Some don't.

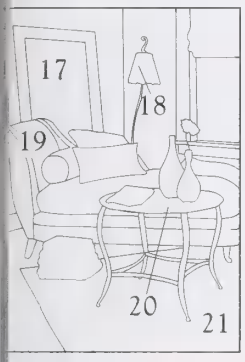
You don't have to hurt your surfaces to get them really clean.
Because Soft Scrub® with Bleach gently lifts out stains.
It's the safe way to scrub.

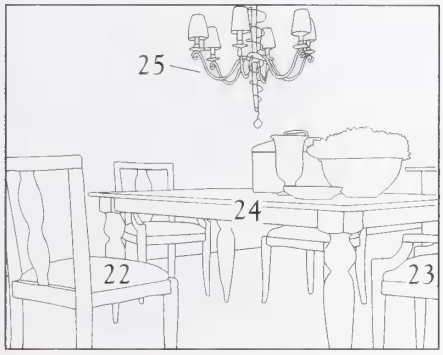
EACH ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail stores. The items in this month's feature are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 120. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is obtainable to November 1, 1997. All prices are approximate suggested retail.

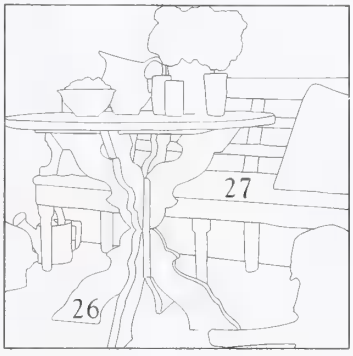


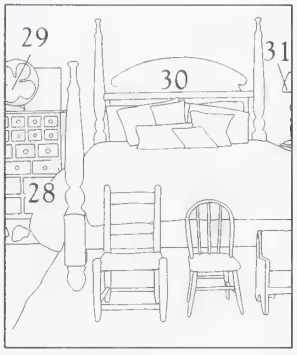












TRADITION WITH A TWIST

Pages 132 to 135

1. Balayon wood chair, Sloane Miyasato—$1,200
2. Dover ottoman, MYX Collection for Federated Department Stores—$749-$849
3. Dover chair, MYX Collection—$1,399-$1,699
4. Side table, David Luke & Assoc.—$700
5. Vine lamp, MYX Collection—$240-$270
6. Dover sofa, MYX Collection—$1,399-$1,699
7. Ladder, David Luke—$300
8. Tray, Mike Furniture—$225
9. Bench, MYX Collection—$599-$699
10. Table, MYX Collection—$799-$899
11. Sierra wall unit, MYX Collection—$3,499-$3,999
12. Globe, Maison d'Etre—$900
13. Wing chair, MYX Collection—$1,299-$1,499
14. Desk, MYX Collection—$999-$1,099
15. Wastebasket, David Luke & Assoc.—$250
16. Stool, Rayon Vert—$125
17. Mirror, MYX Collection—$499-$549
18. Lamp, MYX Collection—$140-$155
19. Chaise, MYX Collection —$1,299-$1,499
20. Table, MYX Collection—$369
21. Rug, Limn—$3,000
22. Side chair, MYX Collection—$275-$300
23. Armchair, MYX Collection—$350-$400
24. Dining table, MYX Collection—$999-$1,199
25. Chandelier, MYX Collection—$580-$640
26. Table, MYX Collection—$699-$799
27. Bench, Yard Art—$450
28. Chest, MYX Collection—$1,299-$1,499
29. Fan, Maison d'Etre—$95
30. Bed, MYX Collection—$1,199-$1,399
31. Table lamp, MYX Collection—$160-$180

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the September issue is available to November 1, 1997. Please allow 30 days for processing. This House Beautiful reader service is free.

MAIL TO: House Beautiful Magazine, PO Box 1705, Sandusky, OH 44871-1705

Name

Address

City

State and Zip Code

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31					

house beautiful

AD-LINK

For a direct link to our advertisers call the following toll-free numbers or log-in to a web site address.

Automotive

Audi A4 1.8T ■ http://www.audi.com
Aurora by Oldsmobile ■ 1-800-718-7778
http://www.oldsmobile.com
Buick Motor Division ■ 1-800-4ABUICK
Catera ■ 1-800-333-4CAD
http://www.catera.com
Chevrolet Motor Division ■ 1-800-950-2438
http://www.chevrolet.com/car
Chrysler Brand ■ 1-800-4ACHRYSLER
Chrysler Corporations ■ 1-800-GREATCARS
http://www.chryslercorp.com
Dodge ■ http://www.4adodge.com
Jimmy by GMC ■ 1-800-GMC-8782
http://www.gmc.com
Mercury Mountaineer ■ 1-800-531-6870
http://www.mercuryvehicles.com
Navigator from Lincoln ■ 1-800-2ANYWHERE
http://www.lincolnvehicles.com

Home Furnishings

Baker Furniture ■ 1-800-59BAKER
Bernhardt ■ 1-800-345-9875
Design Centers International ■ 1-800-743-2727
Drexel Heritage Furnishings ■ 1-800-916-1986
http://www.drexelheritage.com
Firelight Glass ■ 1-800-821-7112
http://www.firelight.com
Fran's Wicker & Rattan Furniture ■ 1-800-531-1511
H.A. Framburg ■ 1-800-796-5514
JC Penney Home Collection ■ 1-800-852-4498
Karastan ■ 1-800-234-1120 ext.88
LaBarge ■ 1-800-692-2112
Lexington Furniture Industries ■ 1-800-LEX-INFO
http://www.lexington.com
Norwalk Furniture ■ 1-888-NORWALK
Pacific Design Center ■ 1-800-732-3272
http://www.pacificdc.com
Pier 1 Imports ■ 1-800-447-4371
http://www.pier1.com
Sauder Woodworking Co. ■ 1-800-4-SAUDER
http://www.sauder.com
Wamsutta ■ 1-800-344-2142
Waterford Society ■ 1-800-444-1997
http://www.waterford-usa.com
Waverly ■ 1-800-423-5881

Kitchen & Bath

Calphalon ■ 1-800-809-7267
http://www.calphalon.com
Dacor ■ http://www.dacorappl.com
Jenn-Air ■ 1-800-JENN-AIR
http://www.jennair.com
Kohler Company ■ 1-800-4KOHLER ext.LR9
http://www.kohler.com
Kohler Coordinates ■ 1-800-772-1814 ext.239
Mrs. Tea by Mr. Coffee ■ 1-800-MRCOFFEE
http://www.mrcoffee.com
Thermador ■ 1-800-656-9226 ext.21
http://www.thermador.com
Toto U.S.A., Inc. ■ 1-800-350-TOTO
Whirlpool ■ 1-800-253-1301
http://www.whirlpoolappliances.com

Windows

Andersen® Windows & Patio Doors
1-800-426-4261
Hurd Millwork Company ■ 1-800-2BE-HURD
http://www.hurd.com
Marvin Windows & Doors ■ 1-800-346-5128
http://www.marvin.com
Pella Windows & Doors ■ 1-800-54PELLA
http://www.pella.com
Pozzi Wood Windows ■ 1-800-257-9663
http://www.pozzi.com
Velux Roof Windows & Skylights
1-800-283-2831
Weathershield ■ 1-800-477-6808
http://www.weathershield.com

Miscellaneous

American Institute of Architects
1-800-AIA-9930 ■ http://www.aia.org
Atrovent Nasal Spray ■ 1-888-ATROVENT
http://www.atrovent.com
Biltmore Estates ■ 1-800-411-2529
Diamond Information Center
http://www.adiamondisforever.com
Mannington Impressions Collection
1-800-443-5667
Overhead Door Corporation ■ 1-800-929-DOOR
Pergo/Perstorp Flooring ■ 1-800-33-PERGO
Pfizer ■ 1-800-BIG-RELIEF
http://www.allergy-info.com
Purina® Cat Chow Special Care
1-800-CAT-CARE
Rainbow International Carpet Care & Restoration Specialists
1-800 840-7404 ■ http://www.rainbowintl.com
Sherwin-Williams ■ 1-800 4-SHE[illegible]IN
Spiegel Inc ■ 1-800-34[illegible]4500
http://www.spiegel.com
Sunbrella/Somfy Retra[illegible]ible Awnings
1-800-441-5
[illegible] Promotion Board ■ 1-8[illegible]
Wilsonart Flooring ■ 1-80[illegible]
Zyrtec ■ 1-80[illegible]
http://www.allerg[illegible]

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Pure Romance," page 94.

26 STYLE BEAT *Page 26:* **1. Cabinet**, Under Control #7555, $11,123, by Enrico De Paris and Doriand Modenini—Zanotta S.p.A. (M); 011-39-362-368330. Through Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **2. Sofa**, by Giorgio Pulici—Fratelli Boffi S.n.c. (M); 011-39-362-564-304. Through Limn (R), 290 Townsend St., San Francisco 94107, 415-543-5466. **3. Neoz sofa**, by Philippe Starck, $7,600—Driade (M); 011-39-272-023-203. Through Luminaire (R); 800-645-7250. **4. Gemini sofa**, by Matthew Hilton, from $3,000—Driade, see above. Through Luminaire, see above. **5. Adidas Cafe chair**, by Ron Arad—Kartell (M); 011-39-2-900121. Through Luminaire, see above. **6. Rattan chairs**, Faraona #G31; Ariete #G28p—Gervasoni Udine (M); 011-39-432-675377. **7. Foam-covered chair and ottoman**, She 65, by Anna and Carlo Bartoli—Rossi di Albizzate (M); 011-39-331-993200. **8. Aluminum chair**, Tom Vac chair, by Ron Arad—Gruppo Marzorati Ronchetti (M); 011-39-31-714147. **9. Candlestick**, Lucidino—Svitalia (M); 011-39-41-919943345.

Page 28: **1. Chair**, Otto 11, by Paola Navone, $1,500—Gervasoni (M); 011-39-432-675377. **2. Bed**, Pilgrim, by Vico Magistretti, $2,750—DePadova (M); 011-392-7600-84135. Through Luminaire, see above. **3. Apta collection**, by Antonio Citterio—Maxalto (M); 011-31-790003. Through Domus Design Center (R,T), 215 E. 58 St., New York 10022; 212-421-2800. **4. Betty bed**, by Sebastian Bergne, from $2,595—Cassina Spa (M); 011-39-362-3721. Through Cassina (R); 516-423-4560. **5. Moove Long Easy Chaise**, by Pascal Mourgue, $2,525—Cassina, see above. **6. Wicker sofa**, Easy, from $3,857—Pierantonio Bonacina (M); 011-39-31-699225. Through Brianza Furniture (T), PO Box 1007, High Point, NC 27261; 910-861-5393. **7. Leather chair**, #UL300-1934, by Guglielmo Ulrich—Matteo Grassi (M), Via Padre Rovagnati 2, 22066 Mariano Comense, Italy. Through Limn, see above. **8. Walnut armchair**, Orient Express chair, by Studio Opera Work in Progress—Consonni (M); 011-39-31-706139. **9. Wicker armchair**, by William Sawaya, $6,700—Sawaya & Moroni (M); 011-39-2-86395212-210. Through Modern Age, see above. **10. Sofa**, by Vico Magistretti, $3,000—DePadova, see above. Through Luminaire, see above.

Page 30: **1. Plywood chair**, Elle by Lorenzo Strano, $567—Bernini (M), Via Fiume 17, 20048 Carate Brianza; 011-39-362-992022. Through Domus (R), 215 E. 58 St., New York 10022; 212-421-2800. **2. Lacquered chairs**, Leader by Piergiorgio Cazzaniga, $400—Atlantis (M); 617-491-8882. **3. Swivel chair**, Lazy chair by Christophe Piller, $550—Consonni (M); 011-39-31-706139. **4. Plastic stacking chairs**, Maui stacking chair by Vico Magistretti, $129—Kartell, see above. Through Luminaire, see above. **5. Beechwood chair**, Eletta by Roberto Barbieri, $410—Zanotta (M); 011-39-362-368330. Through Modern Age, see above. **6. Leather chair**, Suela-Consuela by Tito Agnoli—Bonacina Pierantonio (M); 011-31-699225. Through Brianza Furniture, 1200-D Corporation Dr., PO Box 1730, High Point, NC 27263; 910-861-5393. **7. Steel frame chair**, Marsina by Tamar Ben David, $1,250—Zanotta, see above. **8. Aluminum and wood chair**, Dolly by Opera Work in Progress, $356; **9. Plastic chair**, Margherita by Carlo Colombo, $250—Ycami through Eurobond (M), 1901 Vallejo St., Ste. 1, San Francisco 94123. Through Limn, see above.

Page 32: **1. Cupboard**, Pando by Platt & Young, $17,400—Sawaya & Moroni (M); 011-011-39-2-863951. Through Modern Age, see above. **2. Bedside table**, Comodo by Achille Castiglioni and Giancarlo Pozzi, $670—Bruno Longoni (M); 011-39-31-715616. **3. Low chair**, Squadra, $1,800—Dilmos (M); 305-446-1182. **4. Extended chair**, Apollo by Ross Lovegrove, $1,945—Driade, see above. Through Luminaire, see above. **5. Stool**, Verona by Jehs & Laub, $585—Ycami, see above. **6. Table**, Double face by Marconato & Zappa, $7,645—Bernini, see above. **7. Hamper**, Disco wash by Mario Mazzer—Ycami, see above. **8. Sofa**, Est by Sigla-Bani, Scarzella & Penati, $4,335—Zanotta, see above. Through M2L (R), 979 Third Ave., New York 10022; 212-832-8222. **9. Table and chairs**, Tea for four by Jeong Myungchul, $2,000—Atlantis, see above.

42 PARED-DOWN PALACES *Designer:* **Charlotte Moss**, 16 E. 65 St., New York 10021; 212-772-6244. **Fabric on screen**, Olenska Damask #59022 in toast; **fabric on bergère**, antique strie velvet #43041; **fabric** on windows and on desk chair, Tableau les Enfants damask #5911 gold; **fabric** on footstool, Lily Bart Brocade #25150; **fabric** on lampshade, Kanpur silk, #93480 cream; **wallpaper**, #516445—Schumacher (T), 212-415-3900. **The Mount**, home of Edith Wharton, 2 Plunkett St., Lenox, MA 01240; 413-637-1899. **To donate** to the Edith Wharton Restoration, call 413-637-1899. "Edith Wharton's World: Portraits of People and Places" runs from Sept. 26, 1997–Jan. 25, 1998 at the National Portrait Gallery, 8 and F Sts. NW, Washington, DC 20560; 202-357-2700.

40 THE WELL-DRESSED TABLE *Pages 40 and 42:* **Christian Lacroix tabletop collection**—Christofle Pavillon (R); for stores: 800-799-6886.

46 HAVE PAINTS, WILL TRAVEL *Pages 46 and 47:* **The Moroccan shipment has arrived at**—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. John Rosselli Int'l. (T), 212-772-2137

62 A HOUSE EVOLVES *Pages 62 and 65: Architect:* **Giles Blunden**, Sofie Piesse, associate—Giles Blunden Architect, 203 W. Weaver St., Carrboro, NC 27510; 919-967-8505. *Contractor:* Leif Deetjen, foreman—Baroke Builders, PO Box 972, Pittsboro, NC 27312; 919-542-0187. **Roof**—Moore Home Improvement; 910-570-2536. **Windows; French doors**—Pozzi (M); 800-547-6880. **Dining table**—Alan McGinigle Woodworking (M); 919-542-5733. **Sled chairs**, by Mies van der Rohe—Knoll Studio (R,T), 105 Wooster St., New York 10012; 800-445-5045. **Stairway**—by Giles Blunden, see above. **Stairway; wavy pickets**—Amero Metal Design (M); 919-542-5716. **Wall of stairway; cabinets, antler handles**—Cedar Cove Workshop, see above.

66 A NEW SLANT FOR A RANCH HOUSE *Architect:* **Dan Phipps & Assoc. Architects**, 1031 Post St., San Francisco 94109; 415-776-1606. *Contractor:* Steve Stroub—**Stroub Construction, Inc.**; 415-331-0621. *Structural engineer:* **Patrick Buscovich**, 235 Montgomery St., Ste. 1880, San Francisco 94104; 415-788-2708. **Cabinets**—Western Designs (M); 707-586-3445. **Windows**—Kawneer (M); 510-489-0212. *Entry:* **Lighting**—Snake Lights; 206-463-9272. *Kitchen:* **Kitchen hood**—Andrus Sheet Metal (M); 510-232-8687.

70 PLAYING AGAINST TYPE *Architect/project architect:* **McInturff Architects**, 4220 Leeward Pl., Bethesda, MD 20816; 301-229-3705. *Contractor:* **Acadia Contractors**, 301-320-6702. *1950s house:* **House size:** 2,100 sq. ft. *Structure type:* wood frame. *Exterior materials:* Acrylic stucco. **Roof**, asphalt shingles—Certainteed (M); 800-782-8777. **Exterior trim paint**, #1484—Benjamin Moore & Co. (M); 800-826-2623. **Windows**—Weathershield Windows (M); 800-477-6808. *1920s house:* **House size:** 3,170 sq. ft. *Structure type:* wood frame. *Exterior materials:* 4" clapboard. **Roof**, Cedar. **Exterior trim paint**—Benjamin Moore, see above. **Windows**—Craftline (M); 800-878-8342.

76 STAGING A COMEBACK **War Memorial Opera House Box Office**, 415-864-3330. *Organizations:* **San Francisco War Memorial Board of Trustees**, 415-621-6600. **Committee to Restore the Opera House**, 415-863-6494. *Theatrical consultants:* **Auerbach & Assoc.**, 415-392-7528. *Preservation architect:* **Carey & Co.**, 415-957-0100. *Structural engineer:* **EQE Int'l.**, 415-989-2000. *Gilding:* **John Canning & Co.**, 860-621-2188. *General contractor:* **Morse Diesel Int'l.**, 415-399-0906.

78 LIGHT FANTASTIC **Artemide, Inc.**, 46 Greene St., New York, 10013; 212-925-1588.

86 THE MAESTRO OF MEMPHIS *Pages 86 and 88:* "*Menhir, Ziggurat, Stupus, Hydrants, and Gas Pumps*": **Large-scale series** (edition of 10), $15,000–$17,000/ea., $70,000/set of 5; **Miniature Series** (edition of 500), $400/ea., $1,800/set of 5—Keith Johnson Post–Century Decorative Arts (R), 4 North Saginaw St., Pontiac, MI 48342; 810-745-3606.

90 GLOBAL GATHERING Wonderful Things from Willard Vine Clerk Antiques & Fine Art, Rte. 66 at Shaker Museum Rd., Malden Bridge, NY 12115; 518-766-4650.

94 PURE ROMANCE *Pages 94 to 97:* *Carolyn Quartermaine Revealed*, $55, Rizzoli; 800-52-BOOKS.

98 COSMOPOLITE IN THE COUNTRY *Pages 98 to 103: Designer:* **Orlando Diaz-Azcuy**, Orlando Diaz-Azcuy Designs, 45 Maiden Ln., San Francisco 94108; 415-362-4500. *Living Room:* **Moire tables**, by designer, Round (N-81), Square (N-82), Triangle (N-83)—McGuire Showrooms (T); 800-662-4847. **Sofa fabric**, Telluride Denim #7151; **chair fabric**, Sailcloth 1481x; **pillow Fabric**, El Paso stripe #7552—Henry Calvin Fabrics (T); 415-565-1981. *Master bedroom:* **Table lamp**, Classic—Sirmos (M,T); 718-786-5920. **Bedside table; commode; Biedermeier mirror**—Butterfield & Butterfield Auction House, 220 San Bruno Ave., San Francisco 94103; 415-861-7500. **Bedroom stripes**—The Master's Touch; 415-383-1821. *Second bedroom:* **Bedcover**, #2383—Henry Calvin Fabrics, see above. **Hanging lamps** by designer. **Faux finish painting**—One of-a Kind Studio; 510-528-0628.

104 HANDS ACROSS THE SEA *Pages 104 to 111: Designer:* **Myra Hoefer**, Myra Hoefer Design, 243 Center St., Healdsburg, CA 95448; 707-433-7837. **Painting** over desk, Wade Hoefer—Monique Knowlton Gallery (R), 568 Broadway, Ste. 102, New York 10012; 212-966-2625. **Striped cloth** on dining table, #SOL5CO55; **napkins**, #VE2COO26, $25/ea.; **platters**, #VA9C082, $70/ea.; **plates**, #5C3CO74, $35/ea.; **wineglasses**, #VR1C1O6, $60/ea.; **water glasses**, #VR2C106, $60/ea.; **gold ceramic bowl**, $200—Muriel Grateau, 130/131, 132/133, Galerie de Valois, Jardin de Palais Royal, Paris 75001; 011-331-40-20-90-30. **Sofa; cotton damask fabric** on sofa—BHV Department Store, 52 rue de Rivoli, Paris 75004; 011-331-42-74-90-00. **Painting**, Wade Hoefer—Monique Knowlton Gallery, see above. **Upholstered headboard in raffia**—Donghia (T); 212-935-3713. **Lamp** on night table, #GAL301, $200; **lampshade**, $170—Daniel Schmidt, Fabricant, Abat-Jour Sur Mesure, 37 Blvd. Beaumarchais, Paris 75003; 011-331-42-72-67-45. **Velvet pillows**—Pottery Barn (R,MO); >


UT YOUR WORLD N ICE
HARVEYS BRISTOL CREAM

HomeArts
Find Home Style Love Print Email
http://homearts.com
step inside the hottest designer homes
50 recipes for spinach lovers & 2,950 for the rest of you
you think he's perfect get a second opinion
http://homearts.com
IT'S DIFFERENT ONLINE
HomeArts
http://homearts.com

922-5507. Directoire armchair, dark wood chairs—Mar... Restoration, 57 Byd, Boston, Mass. 02116; (33-1-42-72-61-38. Silk stripe fabric—... 415-431-1890.

112 25 YEARS OF KIPS BAY *Pages 112 to 121.* Pages 112 and 113, Designer: Mario Buatta, 12 E. 80 St., New York 10021; 212-988-6811. Seashell ottoman by designer. Clock—... Antiques (R,T), 820 E. 61 St., New York 10021; 212-355-0050. Settee—Treillage (R), 418 E. 75 St., New York 10021; 212-535-1288. Chandelier—Nesle Inc. (R,T), 151 E. 57 St., New York 10022; 212-755-0515. Sofa cover, Dover Damask #M0003530067; chair, ottoman cover, Balbianello #DE01250002; curtains, Mardi Gras stripe #A015560002 ... World Wovens (T), 212-355-7186. Directoire table, jardinieres—H. M. Luther Antiques Inc. (R,T), 35 E. 76 St., New York 10021; 212-439-7919. Garden seat—John Rossell... (T), 212-772-2137. Topiary—Michael Walter ... Lexington Gardens (R), 1911 Lexington Ave., New York 10021; 212-841-4892. Rug—Stark Carpet (T), 212-752-9000.

Pages 114 and 115, Designer: Albert Hadley, Parish Hadley Associates, 305 E. 63 St., New York 10021; 212-888-7979. Sofa fabric, purple herringbone #F56383; chair, purple silk #F56383—... & Little (T), 212-751-3333. Brown satin ottoman, Prima Lux #129302—Unique Fabrics through Schumacher (T), 939 Third Ave., New York 10022; 212-415-3900. Curtain fabric, #7502/01 Golden Mean—Jack Lenor Larsen (T), 212-463-1300. Screen, from original Ziegfeld Theatre—Tom Eyck Enterprises (R), 342 Prospect Ave., Southport, CT 06490; 203-259-2559. Cocktail table, Jean Michel Frank—Reunion Interiors Antiques (R), 29 E. 10 St., New York 10003; 212-674-4470. Sunburst mirror, Parish Hadley for Baker Furniture—Baker Furniture (M), 616-361-7321. Picture frames, custom—... Studio, 421 W. Broadway, New York 10012; 212-966-7732. Giacometti lamps—Christopher Norman (T), 212-644-4100. Commode; table; mirror; zig-zag table; side tables; urns; andirons; zebra rugs; carved cacti, giraffe; cat; majolica frog; paintings, by designer. Trees, plants, topiaries—Diane James, 212-244-0910. Planter; grid chairs—Murder Skiles (R), 799 Madison Ave., Ste. 3R, New York 10021; 212-717-0150.

Pages 116 and 117: Designer: McMillen Inc., 155 E. 56 St., New York 10022; 212-753-5600. Daybed mattress, pillows and bolster fabric, Devonville Plaid #34372.04; cords, Acanthus Rope #39006; gimp, Veronica #30549.05/54; deck chair fabric, Boxwood woven figure—Travertine #89240.22/358; trim, Gabrielle Crate Beurre #90475.05; curtains, Spring Time Linen, sheer vanilla #89130-014; wallpaper, Kennebec #59249-466; wallpaper border, Kennebec #59124-466—Brunschwig & Fils (T), 212-838-7878. Swedish desk; clock—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021; 212-744-5664. Deck chair—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003; 212-674-1000. Travertine floor—Country Floors (R), 15 E. 16 St., New York 10003; 212-627-8300. Rug—Stark Carpets, see above. Gueridon table—Sentimento (R), 306 E. 61 St., New York 10021; 212-750-3110. Iron base; rolling floor lamp—Robert Altman (T), 212-832-3490. Botanical; bird engravings—Judy Cormier, 16 E. 78 St., Ste. F, New York 10021; 212-517-3993. Desk lamp—Arte Morris, see above. Window screens—Elizabeth Street (R), 1176 Second Ave., New York 10021; 212-644-6969. Pharmacy lamp; lampshade—Oriental Lampshades (R), 876 Lexington Ave., New York 10021; 212-532-8190. Faux fur throw—Starkey & Co. (T), 212-794-1664.

Pages 118 and 119: Designer: Mark Hampton, Mark Hampton Inc., 654 Madison Ave., New York 10021; 212-758-4110. Decorative painting—Paul Bovis Inc., 320 E. 95 St., New York 10128; 212-410-0614. Seagrass carpet—Stark Carpet, see above. Wall fabric, by Robert Kime—John Rossell, see above. Curtain; bed hanging; slipcover fabric—Kravet (T), 212-421-6363. Chair and ottoman fabric—Brunschwig & Fils (T), 212-838-7878. Bed linens—Leron (R), 752 Madison Ave., New York 10021; 212-249-3188. Queen Anne mirror; Regency bench—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003; 212-673-6644. Leather screen—Florian Papp (R), 962 Madison Ave., New York 10021; 212-288-6770. Needlework side chair; flip-top desk; needlework stool; Gothic open armchairs; wing chair; bedside tables; chest of drawers—... Park Antiques (R,T), 836 Broadway, New York 10003; 212-477-0033. Barley Twist poster bed, by Mark Hampton for Hickory Chair—Hickory Chair (M), 800-349-4578.

Pages 120 and 121: Designer: Thomas Britt, Thomas Britt Inc., 136 E. 57 St., Ste. 701, New York 10022; 212-752-9870. Sicilian mirrors; rectangular mirrors; sunburst mirror; pendulum wall clock; candlesticks—Frederick Victoria & Son, Inc. (R), 154 E. 55 St., New York 10022; 212-755-2548. Console tables—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003; 212-673-6644. Console table; dining chairs—Newel Art Galleries (R), 425 E. 53 St., New York 10022; 212-755-1970. Jardiniere—W. T. Wiggand Co. (R,T), 242 East Ave., New York 10001; 212-683-5112. Blanc de chine vases; bull's-eye mirrors—Mrs. MacDougall at Hinson & Co. (T), 212-755-7554. Cabinet—Thomas Britt Inc., see above. Curtain and draped tablecloth fabric—Hinson & Co., see above.

122 FORTHRIGHT FOURSOME *Pages 122 to 127.* Architect: Carlos Jimenez, Carlos Jimenez Studio, 1116 Willard St., Houston, TX 77006; 713-520-7248. *Project architect:* Carlos Jimenez, see above. *Associate project architect:* Robert Fowler, Carlos Jimenez Studio, see above. House size: 1,600 sq. ft.

Roof—Honey Sheet Metal, 713-692-3896. Exterior paint: neutral stain—Pratt & Lambert (M), 800-289-7728. Interior paint: ... and ½ gypsum board. Insulation, fiberglass batt insulation. Windows, aluminum—Kawneer Co. (M), 770-449-5555. Doors—Wenco Distributors of Texas (M), 512-444-6706. Floors, oak—Houston Hardwoods Inc. (R), 4910 W. 34th St., Houston, TX 77092; 713-686-6176. Paint, white (semi-gloss) and green (matte finish)—Pratt & Lambert, see above. Lighting—Light Fair (M), 800-223-0724. Living room: Sofa—Charles Eames—Herman Miller for the Home (M), for store ... 800-646-4400. Table, by Florence Knoll—Knoll (M), 212-343-4000. Two black Oscar chairs, Oscar Tusquets, by Bd... International Contract Furnishings (T), 800-237-1615. Stacking armchair, Arne Jacobsen—Palazzetti (R,T), 515 Madison Ave., New York 10022; 212-832-1199. Stools, Mies Van der Rohe—Knoll, see above. *Dining room:* Granite table; stereo cabinet, by architect. Thonet chairs, Bentwood—Thonet (M), 800-551-6702. *Bedroom:* Bed unit, by architect. Chaise lounge, Le Corbusier—Knoll, see above. *Kitchen appliances:* Refrigerator—Amana (M), 800-843-0304. Oven cooktop ... Thermador (M), 800-735-4328.

132 TRADITION WITH A TWIST *Pages 132 to 135.* Architectural design: Agnes Bourne, Agnes Bourne, Inc. (T), ... Henry Adams St., #207, San Francisco, 94103; 415-626-6... Furniture and interior design, Agnes Bourne and Geoffrey Des... Jones. **All MYX furniture prices are sale prices, as shown.** Living room: **Dover sofa**, #76-03, Toronto Brick color, ... $1,399-$1,699. **Dover chair**, #L-76-01, Carnegie fabric, ... $1,399-$1,699. **Dover ottoman**, #L-76-02, Carnegie fabric, ... $749-$849. **Vienna Woods bench**, #79-00, Bordeaux Tapestry fabric, $599-$699. **Vine lamp**, #6921, $240-$270—The MYX Collection for Federated Department Stores, Macy's, Bon-Ton, Lazarus, Rich's, Goldsmith's, and The Bon Marché. **Circular rug**, The Original, by Aleman-Moore—Agnes Bourne, Inc., see above. **Primitive chair**, by the Bontoc Tribe, $1,200—Shane Mawson (R,T), 2 Henry Adams St., #207, San Francisco, 94103; 415-431-1465. **Side table**, Red Branch Box table, $700—David Luke & Assoc. (R), 773 14 St., San Francisco, 94114; 415-255-8999. **Pillows**: Grape stripe, $115; Tangerine stripe, $145/pr.; Marigold Blossom and Celadon Blossom, $100/pr.—Galbraith & Paul (R), 307 N. 3 St., Philadelphia, 19106; 215-923-4682. **Hand-blown glass**, Crazy Quilt, $1,200; End of Day Crane, $900, by Robin Mix—Tunbridge Glassworks (R), Tunbridge, VT 05077; 802-889-5430. **Ladder**, #L84, $300—David Luke (R), 773 14 St., San Francisco, 94114; 415-255-8999. **Lime throw**, $164—Prairie Garden (R), 14 Miller Ave., Mill Valley, CA 94941; 415-388-2030. **Brass star**, $250—H. Starch Co. (R), 142 Fillmore St., San Francisco, 94117; 415-864-8343. **Tray**, $225—Mike Furniture (R), 2142 Fillmore St., San Francisco, 94115; 415-567-2700. *Entry:* **Florence table**, #4297-14, in Buttercup, $799-$899—The MYX Collection, see above. **Painting**, "Midday 1995," by Joyce Robertson—Agnes Bourne Inc., see above. **Vase**, celadon—Luna Garcia (M), for stores 800-905-9975. **Clubs**, #96/20, $165/pr—David Luke, see above. **Runner**, Chora by Alegra Hicks for Christopher Farr—Agnes Bourne, Inc., see above. *Study:* **Napoleon desk**, #4297-58, $999-$1,099. **Sierra Wall/Center Media**, #5297-15, $3499-$3999. **Sierra Wall/Audio Unit**, #5297-17, $3499-$3999. **Newport wing chair**, #89-01, Cornwall tapestry fabric, $1,299-$1,499—MYX Collection, see above. **Rug**, Cane, #206, by Christopher Farr. **primitive chair**—Agnes Bourne Inc., see above. **Globe**, $900—Museum of Extraordinary, 92 Stanyan Park, San Francisco, 94107; 415-387-4747. **Wastebasket**, French metal bronze (#96/104), $250—David Luke & Associates, see above. **Stool**, $125, **boxes**, $54/pr.—Ruby in Vert (R), 3187 16 St., San Francisco, 94103; 415-861-3516. **Hand-blown glass**, Flat Crane, $350, Crazy Quilt, $300, both by Robin Mix—Tunbridge Glassworks, see above. **Floating mirror**, **Chaise Cleopatra's barge**, #76/85, Harem Green fabric, $1,299-$1,499. **monogram floor mirror**, #1297-29, $499-$549. **Sculpture table**, #AB 13, $349-$369. **Dada floor lamp**, #8902, $140-$155—MYX Collection, see above. **Wool rug**, by Paola Lenti, $3,000—Limn Co. (R), 290 Townsend St., San Francisco, 94107; 415-543-5466. **Hand-blown glass vases**, $159-$149—Zina Denials (R), 1905 Fillmore St., San Francisco, 94115; 415-776-2100. *Dining room:* **Chandelier**, #9900, $580-$640. **Barcelona dining table**, #3297-75, Teddy Bear wood grain, $999-$1,199. **Josephine side chair**, #3297-96, $275-$300. **Josephine armchair**, #3297-97, $350-$400—MYX Collection, see above. *Deck:* **Companion table**, #4297-21, $600-$700—MYX Collection. **Bench**, $450—Yard Art (R), 2188 Sutter St., San Francisco, 94115; 415-346-8002. *Bedroom:* **Monogram bed**, #1297-63, $1,199-$1,399. **Chest**, #3297-55, $1,200-$1,499. **Vine table lamp**, #6921, $160-$180—MYX Collection, see above. **Child's chairs**, $125-$145—Zutail, see above. **Harlequin quilt**, #1289, queen, $180—Garnet Hill (M), 800-622-6216. **Pillowcases**, Millville yellow and Beechwood, $42/pr.—Designers Guild (R,T), see stores. 212-940-8100. **Throw pillows**: Dutch, light gray, $69; Hardy, sunflower, $95; Seeds, seed, linen, $75; Charles persimmon, $98, by Kate Mayer—Cotton, see above. **Fan**, $95—Museum of Extraordinary, see above.

136 GARDEN GOURMET *Pages 136 to 141.* Restaurant: The Mabbettsville Market, Rte. 44, Millbrook, NY 12545; mailing address: RR 1 Box 71A, Millbrook, NY 12545; 914-677-5284. Restaurant: Provence, 38 MacDougal St., New York 10012; 212-475-7500.

At Your Service

An Index of Information Offered by Our Advertisers

TOMOTIVE

ICK MOTOR DIVISION
more information on the Buick era and to receive your free catalog, e #1.

ATERA
conventional wisdom aside. ose of your preconceptions and get y to ride. For information on "The ly that zigs" circle #2. Free.

HEVROLET LUMINA
information regarding the "Worry Value" of Chevrolet Lumina, circle ree.

MMY BY GMC
mplish what you have to do and you want to do, with ease and con- ice. Circle #4. Free.

NCOLN NAVIGATOR
most luxurious way to travel...any- e. For information circle #5. Free.

ERCURY MOUNTAINEER
sport utility vehicle that doesn't fice comfort for capability. It gives . For information circle #6. Free.

E FURNISHINGS

KER FURNITURE
Archetype Collection has the ele- to enhance a formal setting or d with fine family heirlooms. emporary in style and handcrafted English Sycamore veneers, the etype Collection is available in din- bedroom and occasional furniture. le #7. $8.

Y LINENS BY DIANE MORRIS
premier source for interior designer ty bedding ensembles. The Bay ns Bedroom Design Dictionary: A e to help you understand and use ior decoator terms...from fabric to e to pillows. Circle #8. $2.

RNHARDT
ous for crafting quality wood furni- for dining room, living room and oom, and a broad line of custom- upholstered furniture from contem- ry to classic traditional designs. le #9 for the casegoods catalog. $10.

ENTURY FURNITURE INDUSTRIES
brochure illustrates traditional, emporary, and Oriental wood col- ons and upholstered furniture. For a catalog circle #10. Free.

ROW DESIGN CENTERS
the best resource and the widest tion of customized, high quality shings, contact the Boston Design er, Decorative Center of Houston the Dallas Design District. For information circle #11. Free.

REXEL HERITAGE FURNISHINGS, INC.
ting styles and unique finishes are of the legacy of quality and crafts- ship which has been uncompromis- since 1903. To make yourself at e with a wonderful assortment of d and upholstered furniture circle for a free brochure.

IRELIGHT GLASS
premier design manufacturer of blown glass oil candles and chim- lamps, offers unique gift selections ct for once-in-a-lifetime celebra- to tributes of "thanks" - or just as to yourself. Made in America. To ew our full line, please circle #13 set of brochures. Free.

RAN'S WICKER & RATTAN FURNITURE
spectacular sets to the hard to find ialty items...all from America's st wicker and rattan importer. A selection, of the highest quality guaranteed lowest prices. Henry , Braxton and others discounted 50- . 64 page color catalog $2.00 cred- with order. Circle #14.

15. H.A. FRAMBURG & COMPANY
One of the finest traditions in lighting offers over 400 styles, including Gothic, Empire, Victorian, Georgian, Early American, Art Deco, Art Nouveau & soft contemporary. Circle #15 for catalog. $15.

16. HICKORY CHAIR COMPANY
Leading specialists in 18th and 19th century style furniture for over 80 years. Their 168-page James River Collection catalog features furniture for every room in the house including the finest of Queen Anne, Chippendale, and Hepplewhite styling. Circle #16. $16.

17. KARASTAN
Fashion is fleeting, unless it's Karastan. Our rugs and carpets lend distinctive presence to any decor. Send for a full-color brochure. Circle #17. $3.

18. LA BARGE INC.
A unique collection of over 300 hand-crafted mirrors and tables and accent furnishings created by artisans from around the world. For a catalog please circle #18. $7.

19. THE LANE CO.
The world's largest cedar chest producer. Cedar is nature's only protection against moth damage. For more information and a catalog which contains over 100 styles circle #19. $3.

20. LEXINGTON FURNITURE INDUSTRIES
Free brochure describes Lexington's furniture catalogs, showcasing the most popular home furnishings collections available today. To obtain dealer locations or for brochure circle #20. Free.

21. UNIVERSAL FURNITURE
Alexander Julian Home Colours offers a vintage look for the '90s ... includes dining room, bedroom, occasional pieces and upholstery. Circle #21. $15.

22. WAMSUTTA
We make bedrooms living rooms. For more information or a store nearest you, please circle #22. Free.

KITCHEN & BATH

23. AMERICAN STANDARD
We Want You To Love Your Bathroom A 32-page guidebook filled with interesting facts, ideas, and inspiration to consider when planning your bathroom. Circle #23. $2.

24. CALPHALON
The Calphalon family of cookware and accessories brings the finest in quality and performance to your kitchen. For more information circle #24. Free.

25. DACOR EPICURE APPLIANCES
Commercial style cooktops, ranges and ovens offer superior performance with many features and benefits not found on similar products. From easy to clean cooktops with 40% more cooking surface, to "pure" convection self-cleaning ovens with large capacity. Circle #25 for more information. Free.

26. JENN-AIR
A full-line of innovative kitchen appliances under 4 sophisticated banners: the sleek Expressions® collection; stainless-steel Pro-Style line; stylish Designer line and stunning new Blue Creek line. For a free Jenn-Air upscale appliance brochure circle #26. Free.

27. KOHLER BATH & KITCHEN IDEAS
A complete set of full-color product catalogs covering baths and whirlpools, showers and lavatories, toilets, bidets, kitchen and entertainment sinks, faucets and accessories. Please circle #27 for your catalog set. $8.

28. KOHLER COORDINATES GRACIOUS LIVING MAGAZINE: Bath and Kitchen Ideas from Kohler Coordinates. 128 pages featuring products from Kohler Coordinates partners - Kohler, Daltile, WilsonArt, Robern, Sub-Zero, Dacor, Canac, Ann Sakks, Tile & Stone & Dutch Boy Paint. Circle #28. $6.95.

29. MRS. TEA BY MR. COFFEE
For more information and ideas on a Bridal Tea Party circle #29. Free.

30. THERMADOR
Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Our color brochures offer you a wide range of options to meet your specific kitchen requirements. Circle #30. Free.

31. TOTO
"A Toilet Should Do More Than Flush"...See the multi-functional performance-driven toilets, seats and water-saving innovations for today's bath from TOTO, the world's largest producer of toilets, in two new color brochures. Please circle #31. Free.

32. WHIRLPOOL HOME APPLIANCES
The Time Smart® Kitchen, a 16-page color brochure with dozens of products and design strategies meant to save time and make your kitchen run more efficiently. Circle #32. Free.

MISCELLANEOUS

33. AMERICAN INSTITUTE OF ARCHITECTS
Home Delivery: How an AIA architect can help you realize your dream home. For free tips and ideas circle #33.

34. BILTMORE ESTATE
Visit Biltmore Estate for a day of discovery at America's largest home. For a free vacation planner circle #34.

35. CAT CHOW SPECIAL CARE
Purina® Cat Chow Special Care Formula® brand Cat Food helps maintain urinary tract health in adult cats by producing lower urinary pH and providing low dietary magnesium. For more information circle #35. Free.

36. HOWARD MILLER
America's largest clock company's 142-page full-color catalog with a wide range of clocks, such as grandfather, wall, mantel, maritime and alarm. Circle #36. $5.

37. INVISIBLE FENCE COMPANY
See how Invisible Fencing Pet Containment will keep your pet safe on your property better than a real fence. Circle #37 for a free video which demonstrates everything.

38. MANNINGTON NATURALS COLLECTION
Naturals provides the most realistic look of real wood and stone with the benefits of vinyl. Available at specialty flooring retailers only. Circle #38. Free.

39. OVERHEAD DOOR CORPORATION
Give the outside of your home a face-lift with the revolutionary new garage door - The Renata. Where high-definition panel design and precision construction provide you with a beautiful, durable, and maintenance free garage door. Circle #39. Free.

40. PACIFIC DESIGN CENTER
The West Coast's largest resource for the finest traditional and contemporary furnishings for your home and office. Visit IdeaHouse, our 4,000 square-foot "California Country Cottage," showcasing the most current design trends and home technology. Circle #40 for brochure. Free.

41. PERSTORP FLOORING
Pergo, the revolutionary laminate floor from Sweden. For a catalog packed with information circle #41. Free.

42. PORK. THE OTHER WHITE MEAT®
What's next after chops and roasts? Try stir-fry, tenderloin, rack of pork and other great dishes from our new recipe brochure. Circle #42. Free.

43. RAINBOW INTERNATIONAL
Carpet Care & Restoration Specialists. For expert spot and stain removal call a Rainbow specialist for deep carpet cleaning, dyeing and repair services with no hidden costs or added charges. Circle #43 for your free Carpet Care Guide.

44. SHERWIN-WILLIAMS
Save big on your next painting or wallpapering project. Send for a free coupon savings book to get 20%...25%...30% off quality paints & stains, wallcoverings, tools and associated products. Sherwin -Williams...Where To Get It. Circle #44. Free.

45. SPIEGEL
Need some design inspiration? Spiegel has everything you need for your home or wardrobe. Get our latest catalog plus a $10 certificate. Circle #45. $3.

46. SUNBRELLA/SOMFY RETRACTABLE AWNINGS
Enjoy sun or shade at the touch of a button with a motorized retractable awning using 100% solution-dyed Sunbrella acrylic fabrics and Somfy motors. Sunbrella fabrics provide outstanding durability and fade resistance. For information circle #46. $1.

47. TILE PROMOTION BOARD
For a free introductory brochure on ceramic tile and how to make it a part of your lifestyle, circle #47.

48. WILSONART FLOORING
An innovative new laminate flooring material designed to be attractive, durable and easy to clean. Available in a variety of woodgrain planks and stone-look tiles, each complemented by color coordinated trim items. For a free catalog circle #48.

WINDOWS

49. HURD MILLWORK COMPANY
Enjoy big, beautiful windows, energy efficiency, and year-round comfort. For a free brochure circle #49.

50. MARVIN WINDOWS & DOORS
"Made To Order" shows how made-to-order wood and clad-wood windows and doors can enhance your home. Helps determine your needs for design, energy efficiency and maintenance, and allows you to choose the products and options to match. For free catalog circle #50.

51. PELLA WINDOWS & DOORS
Open your home to the light and beauty of the outdoors, adding dimension to your interior spaces and style to the exterior. With Pella's comfort, durability, energy-efficiency, and options, ideas are limited only by your imagination. Circle #51. Free.

52. POZZI WOOD WINDOWS & PATIO DOORS
Handcrafted in Bend, OR, Pozzi blends both traditional and contemporary stylings to create beautiful, exciting rooms. Circle #52. Free.

53. VELUX
The Complete Guide to Roof Windows & Skylights - create light filled spacious interiors in new home and remodeling projects. Full-color guide is filled with design ideas to brighten every room in your home with natural light. Please Circle #53. Free.

54. WEATHER SHIELD MFG., INC.
Window and Door Ideas – A broad selection of styles and shapes for new home construction or remodeling projects. Choice of woods, historically accurate True Divided Lite and energy efficient glazings. Circle #54 for free literature.

Find many of these and other advertisers in our AdLink column where their 800 numbers and website addresses are listed.

se circle the corresponding number(s) on the attached card and mail with payment if required, or fax to (419)621-4350. If card is missing, please send request to: se Beautiful, P.O. Box 1705, Sandusky, OH 44870. Offers valid through November 30, 1997. If material is no longer available you will be notified by mail.



PICK A COLOR, ANY COLOR. THEN PICK UP THE PHONE.

Whether you want a glorious green or the lightest lilac, we have it. And you can sample it, in your home, for free. Just pick up the phone and ask for our full-color brochure or a free Decorator Carpet Sample Portfolio.

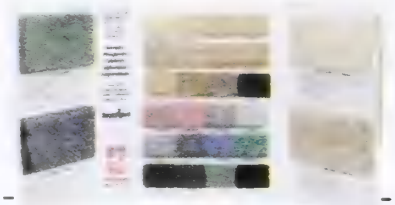
You'll quickly receive a whole world of colors at your door. You can browse through our brochure showing every style and shade available. Or, see whatever styles you want in a sample portfolio. Plushes, berbers, velvets and track-resistant saxonies. Thirty-seven distinctive styles in all. Over 700 color/style combinations to choose from. And you won't see red when you learn the price, because nobody can sell carpet at lower prices than the factory.

Also, call S&S Mills for information about our easy new financing plan.

Call now and shop leisurely at home. Feel the fiber ... compare the weight ... examine the quality. Enjoy the savings! You'll see why S&S Mills premium carpet passes every test with flying colors.

FREE Decorator Carpet Sample Portfolios

1·800·363·3735



WEAR-DATED® CARPET

STAINMASTER® Xtra Life™

protected by Scotchgard™ Carpet Protector

S&S MILLS CARPET

All the Quality. None of the Markup

YES, I want to get more information about S&S Mills.

- Send me a free, full-color carpet brochure.
- Please send me the S&S Mills Premier Rug Collection catalog.

Mail to: S&S Mills Carpet, 200 Howell Dr., P.O. Box 1568, Dalton, Georgia 30722
or call **1-800-363-3735**.

Name _____

Address _____
(Please use street address. Deliveries cannot be made to P.O. Box)

City _____

State _____ ZIP _____

Phone (____) _____

®Wear-Dated is a registered trad... ...t Monsanto Company
®STAINMASTER is a registered t... ...of DuPont
™Scotchgard is a tradem... ...of 3M

LEATHER LOOKS Wellington's Leather Furniture is the source for contemporary, southwestern, and traditional designs. For a 70-page catalog ($5, refundable), write to Wellington's Leather Furniture, PO Box 1849, Blowing Rock, NC 28605, or call 800-262-1049.

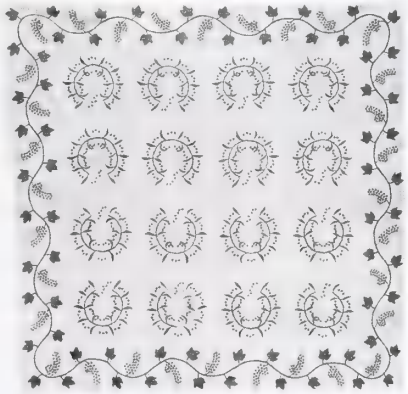




SHEER FRENCH PANEL tied-back, made of 100% polyester voile, is available in natural or white from Country Curtains. The voile is 53" wide per panel and comes in lengths of 63" or 72" ($28.50 panel) and 84" or 90" ($30.50 panel). Made in the USA. Add $8 shipping per order. For a free 68-page catalog, write to Country Curtains, Dept. 4507, Stockbridge, MA 01262, or call 800-456-0321. Ask about their grape cluster holdback for curtains.



PROFESSIONAL COOKWARE AND MORE Chef's Catalog is the source for chef-tested cookware, cutlery and small appliances at the lowest prices. Over 1,001 unique gourmet kitchenwares from the world's finest manufacturers including Calphalon, Cuisinart, Henckels, KitchenAid, All-Clad, Le Creuset. Call 800-338-3232 and mention source code 9042 for your free catalog and $5 gift certificate.



ANTIQUE AMERICAN QUILTS From the heart of Pennsylvania come these striking graphic quilt designs, from 1860 to 1930. A wide selection available, including Mennonite and Amish patterns. Featured is the "Ring of Cherries" quilt. Catalog and color photos, $7. The Antique Quilt Source, HBE, 385 Springview Rd., Carlisle, PA 17013, or call 717-245-2054.



CUSTOM TABLE PADS can provide invaluable protection for your treasured dining tables. Factory Direct Table Pad Co. produces standard-size pads (from $49.95) with washable vinyl tops and cotton undersides. Order directly from the manufacturer for significant savings. For a free catalog, call Factory Direct Table Pad Co. at 800-737-3158.



WEST COAST COOLERS from Crate and Barrel have distinctive wide ribbing and each holds a generous amount of your favorite beverage. Dishwasher safe. 12 18-ounce coolers, $23.95. 12 15-ounce footed coolers, $32.95. To order or request a catalog, call 888-249-4153.

WALLCOVERINGS & BLINDS Global Wallcoverings and Blinds, Inc., offers first-quality wallcoverings and custom blinds at savings of up to 83 percent. Choose your wallcovering and blinds locally, then call or fax the toll-free numbers for tremendous savings. Free blind kit available upon request. Call 800-220-7610 or fax 800-423-6001. Visit the showroom at 4125 West Main St., Skokie, IL 60076. Internet address: http://www.globalwcb.com





INDOOR AND OUTDOOR FURNITURE Fran's Wicker & Rattan Furniture is America's oldest and largest wicker and rattan importer. They have the widest selection, highest quality, and guaranteed lowest prices. For a free 64-page color catalog, write to Fran's Wicker and Rattan Furniture, 295 Route 10, Dept. HB97, Succasunna, NJ 07876, or call 800-531-1511, Dept. HB97.

SILVER LINING Are you looking for current, obsolete, or discontinued silver? Since 1975 Beverly Bremer has specialized in acquiring sterling-silver flatware, tea sets, goblets, and other pieces in perfect condition. Call to locate your missing pieces. For a free brochure, write to Beverly Bremer Silver Shop, 3164 Peachtree Rd., Atlanta, GA 30305, or call 404-261-4009.



HOUSE BEAUTIFUL® Volume 139, Number 9 (ISSN 0018-6422), is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. ■ Chief Executive Officer; Gilbert C. Maurer, Executive V-Pres. ■ Chief Operating Officer; Victor F. Ganzi, Senior V-Pres., Chief Financial, Legal Officer; Jodie King, Secretary; Edwin A. Lewis, V-Pres. ■ Treasurer. Hearst Magazines Div.: Cathleen Black, Pres.; K. Robert Brink, Executive V-Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. & Resident Controller; © 1997 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; ▬ will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, Houses and Plans, and Good Buys. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.

holiday catalogs

Why pound the pavement when you can do your Christmas shopping right from your mailbox?
To order any of the catalogs in this review just turn the page and fill out the coupon. Allow 6–8 weeks for delivery. For customer service about your order call 419-621-4589. Happy Shopping!

1

ACCOUTREMENTS by Liza

For your Tea Table, Entertaining, and Elegant Home Decor. Beautiful silver serving pieces, English tea sets, tea cozies, decorative home accessories, collectible tea cups, child's tea sets, gifts, gourmet, many treasures with tea and garden motif. Gift with purchase. US only. **Accoutrements by Liza, $3.**

2

American Blind and Wallpaper Factory

Save up to 82% off national brand blinds and wallpaper. Free UPS shipping. Ask about 90 days no payment. **American Blind and Wallpaper Factory. Blind Sample Kit $2, Wallpaper Catalog $2.**

3

Anderson Bedroom Organizer

Put a dresser under any bed. Replaces bed frame. Fits all beds. Hand stained, solid wood. Save space, end clutter. 48-page Catalog. **Anderson Manufacturing, Free.**

4



We can outfit your home from basement to attic with unique furnishings, fixtures and appliances that are functional, beautiful and finely crafted. **Antique Hardware And Home, 80 page catalog $3. International $15.**

5

ANTIQUE QUILT SOURCE

QUALITY ANTIQUE AMERICAN QUILTS, exciting and graphic antique Mennonite and Amish quilts from Pennsylvania are a specialty. **Antique Quilt Source, $7.**

6

ARISTOCRAT

We invite you to view our unsurpassed line of Architectural Details. The Detail Source of Mantels, Real Flame-effect Gas Fires, crown moulding, niches, balustrading, medallions and [illegible] at **Products, Inc.**

7

Authentic Pine Floors

Heart Pine and Wide Plank Pine to 12" wide for floors, walls, ceilings, stairs, etc. Beauty to last a lifetime. Convenient shipping. Catalog. **Authentic Pine Floors, Inc., 50¢.**

8

BALLARD DESIGNS

The Ballard Designs catalog of fine home furnishings and accessories is your decorating source for the entire home - from the living room and bedroom to the kitchen and bath. Choose from our exclusive furniture collections, lighting, mirrors, accent pieces and much much more. **Ballard Designs, $3 US Only.**

9

Bearden Brothers Carpet Corp.

The beautiful carpet you want at savings of up to 50%. Our own private label or your choice of national brands. Brochure. **Bearden Brothers Carpet Corp., $1.**

10

Blackwelder's

Blackwelder's 175- page full color catalogue showcases over 2,500 furniture items from America's most wanted designer collections, selected for every lifestyle need. **Blackwelder's Industries, Inc., only $17.95 includes $30 Gift Certificate/or Refundable.**

11

The Bombay Company.

Traditional and classic furniture collections for everyday living. Plus, an exciting mix of framed prints, mirrors, lamps, decorative accents and gifts. Catalog. **The Bombay Company, $1**

12

Brass Bed Shoppe

Brass and Iron Bed Sale! You can buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Color catalog offers large selection. **A Brass Bed Shoppe, $1.**

13

CAROLINA PATIO WAREHOUSE



We are the source for high-quality patio furniture at guaranteed lowest prices. All major brands, immediate delivery, and tremendous savings up to 60% off retail prices. Call today for our catalog. **Carolina Patio Warehouse, Free .**

14

Chambers

Furnishings for the bed and bath that set a new world standard for comfort and luxury. The Chambers collection of linens, furniture, apparel and accessories represents the best in traditional design and craftsmanship. **Chambers, one year for $2. US only.**

15

CHEF'S CATALOG

Discover the pleasure ing! America's largest selection o sional quality kitchenware. Featu Clad, Calphalon, Cuisinart and **Chef's Catalog, Free, $5 gi tificate towards your first US only.**

16

The Container Store

The Container Store getting and staying organized Send for our ultimate Guide to and Pantry Organization. **Container Store, $2.**

17

Country Curtains.

Country Curtains . . 100 curtain styles and fabrics to from in many lengths and widths ready-made and conveniently o 72- page color catalog. **Co Curtains, Free.**

18

Crate&Barrel

Where do you go for porary home furnishings that sur delight? Crate and Barrel, for ne on traditional items and brand n gets, including dinnerware, ste barware, gourmet culinary equi plus a multitude of wonderful gif **Crate and Barrel, $2.**

19

D. Blümchen & Company

Christmas, Hallowe Easter decorations and ornamen exclusive, all designed by Blüm own artists. Our catalogue of i ioned delights simply can't be b only. **D. Blümchen & pany, $3.**

20

Design TOSCANO

Page after colorful p replica European sculpture, tapest paintings and more. Exquisite mi lection. Many exclusives. Color **Design Toscano, $3.**

21

DISCOUNT WALLCOVERING "The Difference is Service"

Call for our full color S catalog - only **$2.50.** Call for color BORDER catalog - onl **Discount Wallcovering.**

22

Domestications

The catalog that brin home – offers an exciting colle quality merchandise for every your home! Incredible values an sive designs. **Domestications,**

ADVERTISEMENT

23

New mural elements from the leader in laser-cut stencils. Included are fences, trellis and arbor designs, gates and flowering shrubs. 12-page Resource Guide is included with catalog. **Dressler Stencils, $6.**

24

Bargain books – America's biggest selection. Save 30%-80% on yesterday's and today's best sellers. Catalog. **Edward R. Hamilton, Bookseller, Free.**

25

Save on bed linens from Laura Ashley, Croscill, Martex, and more. 330 count cotton sheets. Coordinating duvet covers, window treatments, and bath sets. Color catalog. **Eldridge Textile Company, $2.**

26

The source for everything you need to display your photographs and collectibles beautifully and safely. Scrapbooks, frames, personalized albums - many exclusives. Color catalog. **Exposures, $3.**

27

A new collection of furniture and decor accents inspired by 18th, 19th and 20th century designs. Most can be found only here. Color catalog. **Exposures HOMES, $3.**

28

"Fabrics for home decorating IV" celebrates The Fabric Center's 66th Anniversary with 164 beautiful color pages offering thousands of first quality fabrics at 25% to 50% below average national retail. **The Fabric Center, $2.**

29



Protect your treasured dining table with custom-made table pads direct from America's leading factory. From $49.95. Instant price quotes. FREE measuring service. Factory Guaranteed! **Factory Direct Table Pad Co., Free.**

30

Order with confidence from America's oldest and largest wicker and rattan importer. Widest selection, highest quality and guaranteed lowest prices. New 64-page color catalog. **Fran's Wicker & Rattan Furniture, $2 credited with order.**

31

Gardener's Eden offers an exclusive collection of unique products and ideas for the garden, outdoor entertaining, and gift giving. There are creative products that bring the joys of the garden indoors to enjoy for all seasons. One year. US only. **Gardener's Eden, $2.**

32

Quilts, Quilts and More; The World's Finest Handmade Quilts, Dust Ruffles, Curtains, Rag Rugs and Themed Crib Quilts From Stock or Custom Designed! **The Gazebo of NY, $5.**

33

Global Wallcoverings & Blinds, Inc. offers today's top quality blinds and wallcoverings at prices up to 83% off retail! Free ordering kit available upon request! **Global Wallcoverings & Blinds, Inc., Free.**

34

Glorafilia's exotic kelim needlepoint catalogue together with their latest collection of English Florals is now available. An inspiration for all who love needlepoint. US Only. **Glorafilia, $5.**

35

Savings to 50% on lighting. From traditional to contemporary our new complete lighting catalog has it all. Serving customers since 1926. **Golden Valley Lighting, $2, refundable.**

36

Protect your dining table from heat, scratches, and spills with the table pad sold in over 4,500 furniture stores worldwide! Full color information kit. **Guardian Custom Products, Free.**

37

The resource for organized living. We shop the world to bring you collections of innovative products designed to simplify your life. Look for unique home office ideas, wardrobe protection, media storage, closet organization, and a variety of shelving/containers to suit every need. **Hold Everything, 1 year for $2, US only.**

38

The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens and fashion, all in a wide selection of styles to suit your tastes. **One year subscription, $5.50 (applicable toward your first purchase). Foreign, $10. Horchow Collection.**

39

The Horchow Fine Linen Collection offers impeccable quality, style and value with a special touch of luxury. **One year subscription $5.50 (refundable on your first purchase). Foreign, $10. Horchow Fine Linen.**

40

The Horchow Home Collection brings classic, quality furnishings and innovative home decorating ideas right to your doorstep. **One year subscription $5.50 (refundable on your first purchase). Foreign, $10. Horchow Home.**

41

Discover Buying Direct From The Manufacturer! Custom order fine quality upholstered furniture (your fabric or ours). Over 50 years in business. Color Catalog and Manufacturer's Price List. **Hunt Galleries, $10 (deductible).**

42

See how Invisible **Fencing Pet Containment** will keep your pet safe on your property better than real fence. Video demonstrates everything. Call 1-800-PETS-02, **Free.**

43

Make your life easier with our unique Curios, Paper Holders, Towels Hangers, Magazine Racks, Ironing Stations. Recessed or surface mounted - finished or unfinished oak. Factory direct! Easy Installation! **InWall Creations, Free.**

44

The best in imagination-powered playthings! Dress-up collections that mix, match, and transform. Enchanting fantasy dolls and accessories. These and other heirloom-quality playthings are available only from our Free catalog. **Just Pretend, Inc., Free.**

45

This 48-page color catalog features over 200 heirloom quality antique replicas handcrafted of solid mahogany in Chippendale, Louis XV, Regency and Victorian styles. Custom finished and affordably priced. **Korth & Co., US, $10. Foreign, $15.**

46

In our beautiful catalog you'll find a great selection of fine china, crystal, silverware, giftware and jewelry all at unbeatable savings and unmatched customer service. **Lanac Sales Co., Free.**

47

Lindal Cedar Homes

Thinking about a custom home? Lindal Cedar Homes creates original homes of lasting quality, craftsmanship and beauty. Send for our free information packet. **Lindal Cedar Homes, Free.**

48

Luminescence

Luminescence brings you the best professional spa products for professional spa results. Wrinkle-therapy, aromatherapy, hydro-therapy . . . 100% collagen, 15% alpha hydroxy creams, slimming wraps, professional aromatherapy diffusors for large rooms . . . more. **Luminescence, $1.**

49

Magnolia Hall
Romantic Victorian Furniture

Magnolia Hall is America's oldest and largest source of museum-quality Victorian reproduction furniture. Catalog features over 300 hard-to-find Victorian items. **Magnolia Hall, $3.**

50

The Masters Collection

America's best collection of oil painting replicas on fine-weave canvas with wooden frames worthy of any museum. Frescoes, tapestries and bronzes, too. Two catalog set. **The Masters' Collection, $5.**

51

Neiman Marcus

Exceptional fashions, unique gifts and elegant home accessories are yours in the exclusive world of Neiman Marcus by Mail. **One year subscription $6.50 (refundable on your first purchase). Foreign, $15. Neiman Marcus.**

52

newport news

Newport News delivers style and excitement for you and your home. Shop from an exceptional assortment of women's apparel and home furnishings all at unbeatable prices. Every item 100% guaranteed. Catalog. **Newport News Inc., Free.**

53

The Old Wagon Factory

Wooden storm-screen doors beautifully handcrafted in Victorian and Traditional styles, and in all sizes. Porch furniture, arbors, gable decorations also. **The Old Wagon Factory, $2.**

54

Past Times

Historic Gifts From Great Britain. Choose from hundreds of period items in Britain's leading historic gift catalog. From rich medieval tapestries to elegant Tudor jewelry, Victorian-design silk scarves and much more, all evoke the different ages of England's past. **Past Times, $2.**

55

Petals

The joy of flowers without the time and expense of weekly replacements. Silk florals, topiaries, seasonal blossoms, ornamental trees and holiday arrangements. Color catalog. **Petals, $2.**

56

Since 1912 Pintchik Homeworks Co.

"Discount Blind Factory". Pintchik Homeworks, family owned since 1912, offers incredible savings on custom blinds from Levolor, Hunter Douglas and more. Complete full color ordering guide. **Pintchik Homeworks, $1.**

57

Pleasant Company

The American Girl Collection® brings history alive today with beautiful books, dolls, dresses, and other delights. Created especially for girls 7 and up. **Pleasant Company, Free.**

58

Pottery Barn

The definitive home furnishings resource for today's lifestyles. Furniture for every room of the house, and linens and decorative accessories from around the world are presented in contemporary and modern designs. US only. **Pottery Barn, one year for $2.**

59

Raymond Enkeboll Designs

Architectural Woodcarvings crafted by Raymond Enkeboll Designs ©1996. Color Catalog showcases over 500 items including capitals, corbels, moldings, onlays, rosettes, panels etc. Stocked in Maple and Red oak available for immediate delivery. Cost of catalog refundable on first order. **Raymond Enkeboll Designs, $20.**

60

Reggio Registers

Manufacturer of a complete line of decorative cast iron, cast aluminum, cast brass and solid wood grilles and registers. **The Reggio Register Co., $1.**

61

Rejuvenation Lamp & Fixture Co.

Choose from over 260 authentic period reproductions: Chandeliers, wall brackets, porch lights and lamps including Victorian, Arts & Crafts and Neoclassic styles. Catalogue. **Rejuvenation Lamp & Fixture Co., Free.**

62

Sentry Table Pad Co.

Custom Table Pads. Guard your table and save. Factory direct from America's oldest and largest manufacturer. Guaranteed best prices. No advance deposit or C.O.D. required. **Sentry Table Pad Co., $2.**

63

SIGNALS

Unique art prints, t
provoking sweatshirts and t-shirt
dramas and comedies, creative
and apparel and more! Signals o
tinctive gifts that inform, enligh
entertain. **Signals, $2.**

64

StenArt stencils

395 stencil designs
realistic flowers, lace, grapevi
garden themes in full color. 6
include traditional country fa
MiniStencils and paint. FREE s
sponges with purchase. **StenAr
$4.95 (refundable with or**

65

Sturbridge Yankee Workshop Since 1953

Create your own tr
with our Country Furnishings,
style designs and Victorian acce
Maine-made items, unique folk a
exclusives. **Sturbridge Y
Workshop, $5 certificat
year $2.**

66

sundance

Founded by Robert
Sundance offers a unique colle
home furnishings, clothing, jew
gifts from artists in the Americ
and around the world. **Sundanc**

67

SunSetter
Retractable Patio/Deck Awnings

Outsmart the Weat
SunSetter Retractable® Awning
enjoy your deck or patio rain
protects against UV rays. Info
package and video. **SunSetter,**

68

The Tea Club
Spice of the Month

Receive two outs
selections of the world's finest
tea each month (30 cups tot
today through this ad and y
month of membership is just $
anytime without obligation. **Te
First Month: $5, Brochure:**

69

Terry's Village

Celebrate the seas
festive decorations and truly he
ing gifts from Terry's Village.
catalog and $5 certificate. **
Village, $1.**

70

This End Up
Home Collection

Explore a world of w
furniture, to-the-minute accesso
coordinating window treatments
This End Up catalog. Features
of innovative decorating ideas
room of your home. **Thi
Up Furniture Co., Catal
Foreign, $5.**

ADVERTISEMENT

71

BERPEG
ans of Post & Beam.

Catalog from America's Post & Beam leader complete with beautiful photographs and home profiles, articles about Post & Beam framing, how-to-pieces on design and interior decorating. Plus, a portfolio of more than 60 home plans. **Timberpeg, $15.**

72

RIAN PAPERS

A collection of antique reproductions, jewelry, books, toys, greeting cards, custom calling cards and stationery - countless unusual gift items. Receive an assorted sampler of 8 notecards and stickers, a $5 gift certificate, and a one year catalog subscription. **Victorian Papers, only $3.90!**

73

illage
rniture
House

NC Discount Furniture. Save 30%-70%. We represent over 250 manufacturers. All deposits 100% bonded. We ship worldwide. Fully insured in-home delivery. **Village Furniture House, Free.**

74

TAGE
WOOD WORKS

Architectural Details. Brackets, corbels, gables, mouldings, porch turnings, running trims, stair parts, screen & storm doors, folding screens & more! Also, custom-length spandrels, window cornices & shelves. All in solid wood. Factory prices! Prompt shipment! **Vintage Wood Works, $2.**

75

ia Goodwin

Heirloom Quality Fishnet Canopies are created just for you. Each one of these romantic canopies is hand-tied wiuth double thread and custom-tied to your measurement. Hand-knotted bedspread, doll bed canopy and window valance also featured. **Virginia Goodwin, $1.50.**

76

Wellingtons

Before you buy leather furniture, please send for Wellington's catalog. This firm features leather furniture from top American manufacturers at direct-from-North Carolina price tags. Styles for home or office range from traditional to contemporary. **Wellington's Furniture, $5.**

77

CKER
AREHOUSE INC

Beautiful Wicker! The Best National Brands from Lane, Lloyd, Link and More! Plus Our Own Handpicked Imports of Bedrooms, Bathrooms and Accessories Galore. All at Fantastic Savings! **Wicker Warehouse, Inc., $6 (credited).**

78

MS-SONOMA

For over forty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our Fall catalog offers an exceptional selection of the finest kitchenware, tableware, and specialty food items suitable for all occasions. US only. **Williams-Sonoma, one year for $2.**

79

THE WOODEN SPOON
SPECIALTY COOKWARE BY MAIL

More cookware, bakeware and kitchen accessories than ever before. Classic kitchen tools, hard-to-find items and the best of what is new. Color catalog. **The Wooden Spoon, $2.**

80

ZAGAROLI·CLASSICS

Fine leather chairs, sofas, ottomans, and sleepers at direct-from-the-maker prices. Top quality leathers, beautiful colors, and styles to match any decor. Color catalog. **Zagaroli Classics, $2.**

house beautiful holiday catalogs

To order catalogs, mark your selection and mail this coupon with your check or money order plus $1.50 service charge to: House Beautiful, P.O. Box 1705, Sandusky, OH 44871-1705. We will forward your request to the companies involved. They will send thair catalog directly to you.
This offer expires November 30, 1997

NAME _____

ADDRESS _____

CITY _____

STATE/ZIP _____

DAYTIME PHONE _____

CUSTOMER SERVICE INFORMATION

Please allow 6–8 weeks for catalog delivery. Supplies may be limited. House Beautiful will refund your money for catalogs ordered, should supplies be depleated. For your records, we recommend that you keep a copy of this transaction. To obtain delivery information, call 419-621-4589 or write House Beautiful, Box 1705, Sandusky, OH 44871-1705. State the amount of order, date order was sent, method of payment and the name and number of each catalog ordered.

- ☐ 1. Accoutrements by Liza $3
- ☐ 2. American Blind Sample Kit $2
- ☐ 2a. American Blind Wallpaper Catalog $2
- ☐ 3. Anderson Manufacturing Free
- ☐ 4. Antique Hardware & Home $3
- ☐ 4a. Foreign $15
- ☐ 5. Antique Quilt Source $7
- ☐ 6. Aristocrat Products $5
- ☐ 7. Authentic Pine Floors 50¢
- ☐ 8. Ballard Designs $3
- ☐ 9. Bearden Brothers Carpet $1
- ☐ 10. Blackwelder's $17.95
- ☐ 11. Bombay Company $1
- ☐ 12. Brass Bed Shoppe $1
- ☐ 13. Carolina Patio Warehouse Free
- ☐ 14. Chambers $2
- ☐ 15. Chef's Catalog Free
- ☐ 16. Container Store $2
- ☐ 17. Country Curtains Free
- ☐ 18. Crate & Barrel $2
- ☐ 19. D. Blumchen & Co. $3
- ☐ 20. Design Toscano $3
- ☐ 21. Discount Wallcovering Stencil Catalog $2.50
- ☐ 21a. Discount Wallcovering Border Catalog $3
- ☐ 22. Domestications $1
- ☐ 23. Dressler Stencil $6
- ☐ 24. Edward R. Hamilton Free
- ☐ 25. Eldridge Textile Co. $2
- ☐ 26. Exposures $3
- ☐ 27. Exposures HOMES $3
- ☐ 28. Fabric Center $2
- ☐ 29. Factory Direct Table Pad Free
- ☐ 30. Fran's Wicker & Rattan $2
- ☐ 31. Gardener's Eden $2
- ☐ 32. Gazebo of NY $5
- ☐ 33. Global Wallcovering Free
- ☐ 34. Glorafilia $5
- ☐ 35. Golden Valley Lighting $2
- ☐ 36. Guardian Custom Products Free
- ☐ 37. Hold Everything $2
- ☐ 38. Horchow Collection $5.50
- ☐ 38a. Foreign $10
- ☐ 39. Horchow Fine Linen $5.50
- ☐ 39a. Foreign $10
- ☐ 40. Horchow Home $5.50
- ☐ 40a. Foreign $10
- ☐ 41. Hunt Galleries $10
- ☐ 42. Invisible Fencing Free
- ☐ 43. InWall Creations Free
- ☐ 44. Just Pretend Free
- ☐ 45. Korth & Co. $10
- ☐ 45a. Foreign $15
- ☐ 46. Lanac Sales Free
- ☐ 47. Lindal Cedar Homes Free
- ☐ 48. Luminescence $1
- ☐ 49. Magnolia Hall $3
- ☐ 50. Master's Collection $5
- ☐ 51. Neiman Marcus $6.50
- ☐ 51a. Foreign $15
- ☐ 52. Newport News Free
- ☐ 53. Old Wagon Factory $2
- ☐ 54. Past Times $2
- ☐ 55. Petals $2
- ☐ 56. Pintchik Homeworks $1
- ☐ 57. Pleasant Co. Free
- ☐ 58. Pottery Barn $2
- ☐ 59. Raymond Enkeboll Designs $20
- ☐ 60. Reggio Registers $1
- ☐ 61. Rejuvenation Lamp Free
- ☐ 62. Sentry Table Pad $2
- ☐ 63. Signals $2
- ☐ 64. StenArt $4.95
- ☐ 65. Sturbridge Yankee Workshop $2
- ☐ 66. Sundance $2
- ☐ 67. SunSetter $2
- ☐ 68. Tea Club 1st Month Membership $5
- ☐ 68a. Tea Club Brochure $1
- ☐ 69. Terry's Village $1
- ☐ 70. This End Up Furniture $2
- ☐ 70a. Foreign $5
- ☐ 71. Timberpeg $15
- ☐ 72. Victorian Papers $3.90
- ☐ 73. Village Furniture House Free
- ☐ 74. Vintage Wood Works $2
- ☐ 75. Virginia Goodwin $1.50
- ☐ 76. Wellington's Leather Furniture $5
- ☐ 77. Wicker Warehouse $6
- ☐ 78. Williams-Sonoma $2
- ☐ 79. Wooden Spoon $2
- ☐ 80. Zagaroli Classics $2

NEVER UNDERSOLD! PERIOD!
SAVE UP TO 82% OFF
ALL 1ST QUALITY NAME BRAND BLINDS & WALLPAPER

100% SATISFACTION GUARANTEED!
Order 1 blind or 1 wallpaper pattern for any room. If you aren't completely satisfied for any reason, simply return it within 30 days and receive a 100% refund!



PLUS for a limited time only take an **EXTRA 10% OFF**

Just mention code HB-10

SHOP AND COMPARE

American Blind & Wallpaper Factory		Sears	Sherwin Williams	Home Depot	National Blind & Wallpaper
Hunter Douglas 3/8" Duette (36"x56")	$91.84	178.08	155.82	108.12	100.65
Hunter Douglas 2" Country Wood (39"x59")	$117.54	213.59	N/A	159.00	122.33
Garden Villa Pat.# EIS-4204 (s/r)	6.84	17.63	15.69	11.11	11.67
100% Satisfaction Guarantee	YES	NO	NO	NO	NO
Lifetime Product Warranty	YES	NO	NO	NO	NO
Easy Credit Terms 90 Days Same as Cash Ask for Details	YES	NO	NO	NO	NO

Above items purchased during June '97. Competitors' retail store prices reflect 6% state sales tax. Wallpaper pricing based on 12 double rolls (24 single rolls). American Blind & Wallpaper Factory prices include extra 10% off discount "HB-10"

Levolor • Graber
Hunter Douglas • Bali
Kirsch • LouverDrape
Del Mar • Duette
American
All Wallpaper Books & More!



- America's Largest Mail Order Blind & Wallpaper Discounter!
- Over 4 Million Satisfied Customers Coast to Coast!
- Call now to receive a price quote, place an order or get your FREE Blind Kit or Wallpaper Catalog!*
- FREE UPS Shipping in 24-72 Hours!**



You're always welcome to visit our 20,000 sq. ft. FACTORY SHOWROOM OUTLET in Plymouth, MI! 1,000's of Blinds on display and over 3,000 Wallpaper books too!

OPEN 7 DAYS A WEEK! Weekdays 7 am - 1 am EST
Sat & Sun 8 am - 12 midnight EST

VISA MasterCard DISCOVER CheckCheck Cards

Ask about No Payment for 90 Days!

© 1997 ABWF *$2 postage & handling applies to wallpaper catalog only.
**Most orders in the continental U.S.A.

American Blind and Wallpaper Factory
1-800-340-9257
24-hour FAX #1-800-391-2293
909 N. Sheldon Rd. • Plymouth, MI 48170
www.abwf.com



MISSING A PIECE OF YOUR PATTERN?®

Replace pieces or add to your sterling silver at up to 75% off retail. We specialize in new and used flatware and hollowware. Over 1,200 patterns in stock. Call or write for a free inventory of your sterling pattern. *(We buy sterling silver, with a careful appraisal for maximum value.)*



Pattern shown: Chantilly by Gorham.

Beverly Bremer
SILVER SHOP
3164 Peachtree Rd., NE, Dept. HB, Atlanta, GA 30305 / Mon.-Sat. 10-5
404 261-4009

CUSTOM MADE TABLE PADS

BEST PRICES
DIRECT FROM THE FACTORY

Order with confidence from America's oldest and largest custom table pad manufacturer. No advance deposit or messy C.O.D. You pay nothing until you receive your table pads and are completely satisfied. 30 year guarantee.

1-800/328-7237
EXT.260
1170 Stella St., St. Paul, MN 55108



Sentry® TABLE PAD CO.
SINCE 1911

©-89

MAYFIELD LEATHER



Custom order from over 100 different styles of leather bar chairs, accent seating, sofas, loveseats and occasional chairs in your choice of 60 plus top grain leathers.

Please Call
1-800-342-7729
FAX 704-324-5127
$5 (credited with order) for complete product line and pricing, including first class mail. Or write:

Mayfield Leather
340 9th St. SE
Hickory, NC 28602

NEVER UNDERSOLD!

WALLPAPER & BLINDS
40% TO 80% OFF

WALLPAPER
All first quality. Call with book name, pattern or page number. Altered pattern numbers identified.

BLINDS
- Real Wood Blinds
- Pleated Shades
- Vertical Blinds
- Mini Blinds

Graber Bali HunterDouglas
Duette Verosol
Louverdrape
Kirsch Delmar Levelor
Joanna & more



More than a million satisfied customers!

800-862-2424
MOST ORDERS SHIPPED IN 3 DAYS.

Hours: M-F [illegible] EST
[illegible]

FURNITURE

1-800-334-9094

- Designer Brands
- Custom Orders
- Solid Woods
- Courteous & Qualified Sales Staff
- Professional Delivery
- At A True 50% Savings



DISCOVER NEW HOME FURNISHINGS AT
1-800-334-9094!

HOMEWAY FURNITURE
121 W. LEBANON ST., MT. AIRY, NC 27030

WALLPAPER & FABRICS

FREE DELIVERY — UP TO 81% OFF — ALL MAJOR BRANDS

WHOLESALE DISCOUNTS

- Orders Processed Same Day
- Have Name of Book, Pattern Number/Page No.
- List Price and Amount of Rolls /Yards

No Sales Tax (except NJ)

GUARANTEED LOWEST PRICES
1-800-843-6567
AMERICAN WALLCOVERING DISTRIBUTORS
[illegible] Route 22 • Union, New Jersey 07083

American Light Source



5210 West Market St., Ste. 383 • Greensboro, NC 27409
Guaranteed Lowest Prices • Quality Name Brands
Call toll free with manufacturer and style number.
Catalog $5 Refundable
1-800-741-0571
No Sales Tax In Most States

FREE BROCHURE
NORTH CAROLINA'S FINEST HOME FURNISHINGS!
SAVE UP TO 70%



300 top brand name manufacturers at tremendous savings. Worldwide Delivery. ALL DEPOSITS ARE PROTECTED BY SURETY BOND!
FOR FREE BROCHURE CALL
1-704-938-9171
Village Furniture House
146 West Avenue, Kannapolis, NC 28081

GIVE YOUR KIDS MORE STRUCTURE.
Especially the kind we provide.



woodplay
JUST MENTION THIS AD AND GET 15% OFF PLAYSETS.
800-966-3752
http://www.woodplay.com

Enhance Your Lifestyle



An "Elevette®" residential elevator adds a unique custom touch to your home, as well as practicality and convenience. Available in a variety of decor-matching styles.

It's the ultimate solution for people who require a wheelchair or can't use stairs, and is tax-deductible when doctor recommended.

For free literature, contact:

INCLINATOR COMPANY OF AMERICA
Dept. 2, PO Box 1557
Harrisburg, PA 17105-1557
717-234-8065

WICKER WAREHOUSE
Lane • Link • Lloyd • Kiani • WhiteCraft • Cebu • Acacia
MeadowCraft • Windsor • South Sea • Braxton & More.
Plus our own hand-picked imports of bedrooms, bathrooms, children's furniture, wrought iron and teak! Even doll carriages!
We Ship Nationwide - 48 States & more.

OUR PLEDGE: QUALITY, SELECTION PRICE AND SERVICE
40-50% DISCOUNTS
112 PAGE COLOR CATALOG
$6.00 Applied towards your first purchase
CALL 800-989-4253
HAVE YOUR VISA OR MASTERCARD READY.
Visit our Website at: http://www.WickerWarehouse.com



14 different bedroom styles shown in our catalog

VISIT OUR STORE OR MAIL A $6.00 CHECK TO:
195 SOUTH RIVER STREET, HACKENSACK, NJ 07601-6926

APPALACHIAN LOG HOMES Inc.



Appalachian Log Homes are hand crafted in the pioneer tradition from 6"x12" heartwood logs. These hewn timbers are authentically joined with half-dovetail notches to create an energy efficient home of lasting beauty and livability. Now, Appalachian offers a fully insured, transferable **10 year limited warranty** against major structural defects. Call or write for our free brochure, or send $7 for our illustrated color catalog.

11312 Station West Drive • Dept. HB
Knoxville, TN 37922
(423) 966-6440 • www.alloghomes.com

Country Curtains®
Before You Consider Custom, Consider Country Curtains!

Hundreds of styles, fabrics and colors to choose from . . . something for every style of home! Experience the joy of shopping at home at your leisure . . . and the convenience of buying by mail or phone. Money-back guarantee of satisfaction!

COUNTRY CURTAINS.

FREE CATALOG!
PLEASE CALL TOLL FREE
1-800-876-6123, 24 HOURS A DAY
ASK FOR DEPT. 3987

❑ Please send FREE catalog.
NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

Country Curtains®
At The Red Lion Inn
Dept. 3987, Stockbridge, MA 01262

GUARANTEED TO BE THE LOWEST PRICE...ALWAYS!

WALLPAPER AND BLINDS

We've merged with Style Wallcovering & Mary's Wallpaper to become the largest discounter, bringing you unbeatable buying power!

FREE Blind Sample Kit!

NEW LOWER PRICES!

UP TO 82% OFF

• No extra processing fees!
• We only sell 1ST quality name-brands!
• Your satisfaction guaranteed!

FREE SHIPPING WITHIN 48 HOURS!

1-800-477-8000

MINIS • VERTICALS • DUETTE® SHADES
PLEATED SHADES • WOODS • [illegible]

EVERY PATTERN FROM EVERY BOOK SEEN ANYWHERE!

NOW OPEN 7 DAYS A WEEK!
Weekdays 7:00 a.m. to 12:00 midnight Sat. & Sun. 8:00 a.m. to 10:00 p.m.
400 GALLERIA #400 • SOUTHFIELD, MI [illegible]

NATIONAL BLIND & WALLPAPER FACTORY

NOBODY SELLS FOR LESS!

Showercaps for Glamorous Bathing!

House Beautiful Shopper Special.. only $24.95 shipping included.

Style# 1252-HB Black and White Stripe Showercap with removable bow and flower, lined In Soft Durable Vinyl also available in Pink, Blue, Lilac, or Red with White Stripe.

Order now!1-800-959-6859

For more luxurious bed and bath items choose from MIMI A LA MODE's exclusive collection of Sleepmasks, Earplugs, Headbands, Spa Wraps and other glamorous *Gift Ideas* in our full color catalog! Call for a free copy today!
Satisfaction Guaranteed.

MIMI A LA MODE

699 Eighth St. Suite 3215A
San Francisco, CA 94103

VISIT US ON LINE AT WWW.MIMIALAMODE.COM

THE FABRIC OUTLET

Decorator Fabrics by Famous Makers

DISCOUNT PRICES

Call Toll Free 1-800-635-9715
with fabric name, number and yardage

All **1st QUALITY** - latest patterns

30 Airport Road
Airport Executive Plaza
West Lebanon, NH 03784

WALLPAPER AND BLINDS

Up To 80% Off Retail

•Free Delivery.
•Same Day Processing
•Altered Patterns Identified

Open 7 Days a Week • 10 a.m. - 5 p.m. EST

1-800-624-1224

Anyone Best President

BEST WALLCOVERINGS, INC.
Family owned & operated since 1948
2618 Avenue U • Brooklyn, NY 11229

TRIAD FURNITURE DISCOUNTERS

Savings of 40%-50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

803-497-6400

To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

Learn **Interior Decorating** at home

- America's Largest Decorating School
- America's Most Complete Course
- Only School with Full Videotape Training
- Only School with Full Audiotape Training
- Only School with FREE Membership in nationwide Furniture Discount Club

FREE CATALOG • 800-451-SHEFF

Name _____
Address _____
City State Zip _____

Sheffield School of Interior Design
211 E. 43 St., Dept. HB97, New York, NY 10017

Table Pads Direct

CUSTOM FIT FROM $39.95 CHARGE IT

Ask about FREE leaf special & Advertised Pad

"Instant Phone Quotes"

Worlds Best Quality! Ask us Why...

FREE MEASURING SERVICE

Tell Us Model # Under Table

FACTORY DIRECT TABLE PAD CO. 1-800-737-3163

house beautiful

MARKETPLACE

CLASSIFIED

CARPETING - FLOORING

ACCESS CARPET. All Brands. Hardwood, Vinyl, Rugs, & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84.

FOR 25 YEARS THE TOP BRANDS OF CARPET, Vinyl, & Wood at the lowest prices. A. West & Co., Dalton, GA. 800-247-3707.

BUY WHOLESALE: Carpet, Vinyl, Vinyl Tile, And Hardwood Flooring. Save 30% To 60%. Cash/Charge. **BEAVER CARPETS**, Dalton, GA. **1-800- 742-7058.**

CARPET EXPRESS "America's Floor Store" offers you true wholesale prices on Carpet, Vinyl, and Hardwood Flooring. Call toll free **1-800-922-5582.** Located: 915 Market St., Dalton GA 30720.

FURNITURE

1-800-488-6493 CRAVEN FURNITURE HAS LOWEST PRICING ON BRAND NAMES FOR HOME/OFFICE FURNISHINGS. SPECIALIZING IN LEATHER, LEXINGTON, FLEXSTEEL PLUS MORE.

50% FURNITURE DISCOUNTS. 500 finest brands. In-home delivery since 1933. CHERRY HILL FURNITURE, High Point, NC 1-800-666-0933 brochures. 1-800-888-0933 quotes.

LIGHTING

SAVINGS TO 50% ON LIGHTING. 800-735-3377 for pricing or order our complete lighting catalog ($5 refundable). Since 1926. Golden Valley Lighting, 274 Eastchester Drive, High Point, NC 27262.

BRASS BEDS - IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Layaway and payment plans. FREE color catalog. Brass Bed Shoppe, 12421HB Cedar Road, Cleveland Heights, OH 44106. (216)229-4900.

SHUTTERS

SHUTTERS - Wholesale. Interior/ Exterior. all types. Plantation shutters our best seller. Finished/unfinished. Brochure $2.00. Shutter Depot. 437 LaGrange St., Greenville, GA 30222. 706-672-1214.

HOME & FASHION ACCESSORIES

EXQUISITE HANDWRAPPED SILK FLOWERS at GREAT PRICES!!! Rush $3.00 for your full color CATALOG Now & Then, P.O. Box 930279, Norcross, GA 30093. 1-888-669-8436.

REAL ESTATE

ALL CREDIT ACCEPTED. Refinance Mortgages. Fast Unlimited Funding: Investments, Home Improvement, Balloon Payments, Bill Consolidation, Dream Vacation. High Debt & Self Employed O.K! H.A.S. Financial 1-800-925-8540.

For more information on how to place an ad call: 1-800-324-4589 or write to: Kathleen Gleason, Classmark, 512 W. Burlington Ave., La Grange, Il 6052

FACTORY DIRECT SUPER SAVINGS!
LIFETIME GUARANTEE!
Custom Table Pads
NEW LOW PRICES!
FREE Product Info Kit:
1-800-444-0778
Ext. 200
GUARDIAN CUSTOM PRODUCTS
Est. 1923
ALL MAJOR CREDIT CARDS ACCEPTED
www.guardian-tablepad.com

Over 70,000 Patterns-
Up To 100 Years Old!
World's Largest Retailer of Discontinued & Active China, Crystal, and Flatware
Huge 3,500,000 Piece Inventory!
Call today to start receiving FREE lists of the pieces available in all your patterns.
REPLACEMENTS, LTD.
1-800-REPLACE
(1-800-737-5223)
1089 Knox Road, PO Box 26029, Greensboro, NC 27420 • Dept. HB

ABSOLUTE GUARANTEED LOWEST PRICES
FREE BLIND KIT!
SINCE 1912 PINTCHIK HOMEWORKS
BALI
HunterDouglas
LEVOLOR DUETTE
#1 IN CUSTOMER SERVICE & EXPRESS DELIVERY!
WE GLADLY BEAT ANYBODY'S PRICE!
• FREE UPS (48 states)
• NO SALES TAX (outside NYS)
• LIFETIME WARRANTY
• WHOLE HOUSE DISCOUNTS
800 • 847 • 4199
in NYS (718) 996-5580 FAX (718) 996-1966
222 Ave. U, Brklyn, NY 11223

TAN AT HOME!
SUNVISION™
WOLFF Tanning Beds
BUY DIRECT & SAVE
Call for FREE 64-page Color Catalog
Financing as low as $20 a month
Home Delivery
UP TO 50%!
1-800-842-1324

The Source for Wicker & Rattan
• Direct Importer No Middle Man
• Highest Quality and Lowest Prices
• Choice of over 100 designer fabrics
• Satisfaction Guaranteed!
FREE 64 Page Color Catalog
Fran's WICKER AND RATTAN FURNITURE
Henry Link, Braxton, and others discounted at 50-55%
Dept. HB97, 295 Route 10, Succasunna, NJ 07876
1-800-531-1511 IN NJ: 1-201-584-2230

Guaranteed Lowest Price
All Major Patio & Teak Furniture
Call to order Now and Request Free Catalog
Up To 60% Off
CAROLINA PATIO WAREHOUSE
(800) 6 PATIOS or (800) 672-8466

Antique Weatherglass
The Pilgrim Fathers are said to have brought weather-glasses to America. Our version of this centuries-old weather instrument features a stylish brass dropcatcher and 12" high weather-glass. Filled with colored water it is decorative as well as practical.
#871358 $34.95
Call 1-800-285-7060
Or send check or money order to:
HOUSE BEAUTIFUL COLLECTION
P.O. Box 400821, Dept. HE971,
Des Moines, IA 50340-0821
Please add $5.95 for shipping & handling.
Hearst Corporation, 1790 Broadway, New York, NY 10019

50 YEARS OF SERVICE AND SATISFACTION
FACTORY DIRECT TO YOU
Select from hundreds of items
Custom Order using your fabric or ours!
1-800-248-3876 EST
or write: HUNT GALLERIES, INC.,
P.O. BOX 2324 HB97, HICKORY, NC 28603.
Hunt Galleries® Inc.

Global Wallcoverings & Blinds
SAVE UP TO 83% OFF!
ON WALLPAPER AND BLINDS
Verticals • Cellulars • Pleated Shades • Horizontals • Woods
■ FREE ordering kit for blinds
■ FREE UPS. No sales tax outside IL
■ Special wallpaper case discounts
■ Check your local retailer's & write down pattern number & manufacturer
■ M-F 7am-midnight • Sat.-Sun.7am-7pm
PLEASE VISIT US AT OUR [illegible]. WE HAVE THOUSANDS OF WALLPAPER [illegible] AND BLIND SAMPLES!
ALL MAJOR CREDIT CARDS ACCEPTED
Kirsch GRABER BALI DEL MAR
LEVOLOR LouverDrape HunterDouglas
Visit our web site http://www.globalwcb.com
1-800-220-7610
24-HOUR FAX 1-800-423-6001
4125 WEST MAIN STREET, SKOKIE, IL 60076

Become an interior decorator!
Home study course. Work full-time or part-time for decorating firms or retailers—or start your own business. Learn room layout, color, furniture styles, lighting, floors, wall coverings, window treatments, accessories. Free literature: send or call 24 hours a day.
800-223-4542
Name
Address
City/State Zip
Age Phone ()
The School of Interior Decorating
PCDI, 6065 Roswell Rd. Dept.HHK496,Atlanta, GA 30328



CONFESSIONS OF A FLOWER PICKER

By Phyllis Theroux

The other day, with empty vases on my mind, I took a pair of kitchen shears and walked a block over to the railroad tracks, which run along a country road fringed with wildflowers. The inventory had changed. A few weeks ago it had been all yarrow and buttercups. These had fallen by the wayside. Now the purple-headed clover, Queen Anne's lace, and three kinds of field daisies were in bloom.

Passengers looking out their train windows saw a woman gathering flowers by the roadside. I see myself as an assassin with scissors, closing in upon daisies desperate not to be noticed. I am not as evolved as my friend Katherine, who would throw herself in front of a locomotive to save a bed of iris. But as I cleaned out a stand of Queen Anne's lace, their white tops floating like disembodied parasols above the wheat grass, I apologized to them—and kept on picking.

This is the peak of the flower-picking season. Like a farmer bent upon getting the harvest in, I cannot bring myself to stop until every vase, jug, and extra water pitcher in the house is filled. Winter is coming. In a few months I will be back to dusting off dried hydrangeas. But right now, the world is full of morning glories, climbing roses, and magnolias that ride the wind like nesting doves among the branches. The other day I picked one. It was the wrong thing to do.

I had no sooner settled the circle of white, linen-textured petals in a silver bowl of water upon the dining room table than I felt deeply sorry for my action. Do I walk through museums and chisel off the heads of stone cherubs for my take-home admiration? Tweak hood ornaments off cars? All day long the fragrance of the magnolia filled my heart with remorse, which doubled at nightfall when I saw that it had drawn its petals up, like drawbridges.

Perhaps, I thought, this is simply the tropism of darkness working upon the cut flower as it does upon its unsevered sisters. But the next morning, with bright sunshine pouring down upon it, the magnolia remained closed for business. For the rest of the day it remained the centerpiece of my table—and my thoughts, which revolved around the larger question of whether it was ever justified to cut a flower.

When I was a child, flowers were vehicles for my imagination: fuchsias were ballerinas with poufy skirts, honeysuckles were trumpets, and rose petals were rafts that I floated across puddles on the sidewalk. They were also instruments of warfare, which my cousins and I would casually pull up by their heads for the dirt clogs at the other end to hurl at each other.

As an adult, I have developed more of a consumer attitude. Flowers exist to enhance my home, which tends to have a rather deciduous feel to it. There is always something quietly dropping petals upon a table somewhere, and the thought that I might have to give up flower-picking and never create an instant stained-glass window with a milk of magnesia bottle and a couple of zinnias pains me.

My tastes do not run toward spectacular blooms from the florist. The thrill of finding a stand of peonies in an empty field, or a row of daffodils growing wild around an abandoned house, is half the fun of picking or—as the case may be—stealing them. I come from a short line of flower snitchers (my parents used to carry nail scissors when they took walks after supper in San Francisco), and I am not to be trusted during lilac season. Or, for that matter, when blue hydrangeas are in bloom. But I do not carry scissors with me on my walks around the neighborhood, and increasingly I am substituting admiration for a desire to own every flower that comes into view.

One should, as life progresses, become less possessive of it. Flowers are no exception, although I am not yet entirely on their side. It is still unthinkable for me to inhabit a house that did not have at least a few flowers inside to comfort, instruct, and draw me out of my mind and down the throat of a daylily, which is a runway to eternity. I still use flowers as vehicles for my imagination—and something more.

Flowers sharpen the eye. The other day at dusk, I drove west on a country road and was astonished to see a green field afire—with dandelions past their prime. Each back-lit head was a bright globe of down above the grass. I made a note to drive west at sunset more often.

It should be mentioned that at the end of the day, when the magnolia had shut its petals upon itself, they opened up again—an act of generosity that made me wonder if picking it for my dining room table was the open-shut case I had thought it to be. That being said, I am thinking about hanging my scissors on a higher hook. I am also thinking about trellises. If I no longer feel comfortable removing flowers from their natural habitat, I can encourage them to grow nearer to me—as I grow nearer to them. ■

RESEARCH HAS SHOWN THAT PEOPLE
USE LESS THAN 10% OF THEIR BRAIN CAPACITY.

WHAT OCCUPIES THE REST?



Jeep®

THERE'S ONLY ONE

Jeep 4x4s can be found on rugged off-road trails, on scenic mountaintops, and on the mind of anyone who seeks adventure and discovery. Contact us at 1-800-925-JEEP or http://www.jeepunpaved.com

Always wear your seat belt. Jeep is a registered trademark of Chrysler Corporation.

As I See It, #33 in a series
Frank Herholdt
"Out of the Blue"
Duo-Tone Photography



THE BOLD LOOK
OF **KOHLER**®

A fresh look at the familiar. The KOHLER Vessels™ lavatory. Perfect simplicity combined with perfect function brings art to the ordinary, a new delight to the everyday. Sleek and surprising, this sink will delight the eye forever. Shown here: Turnings lavatory. See the Yellow Pages for a KOHLER® Registered Showroom, or call 1-800-4-KOHLER, ext. LR9 to order product literature. www.kohlerco.com

© 1997 by Kohler Co. All rights reserved.

BURLINGAME PUBLIC LIBRARY
3 9042 04361253 7

October

house beautiful

CENTURY OF STYLE TO INSPIRE YOUR OWN

Showhouse winners

packed with real-life ideas

Farmhouses

one luxurious, one pristine

Apples

harvest recipes

BURLINGAME
SEP 29 1997
LIBRARY



Imagine yourself in a Mercury

We know you pack a lot into your day. So we pack a lot of helpful ideas into every Mercury. Like Sable's 60/40 split-fold rear seat and available front flip-fold



Mercury Sable

enter console. They give you extra flexibility when it omes to carrying passengers and their gear. Just two more xamples of how Mercury designs cars to keep up with your busy schedule. Maybe that schedule should include a test drive. For a free brochure call 1 800 446-8888 or visit www.mercuryvehicles.com for more information.



Firm again. The new reality.

Resilience

Elastin Refirming for face and body

As skin starts to slacken, can anything bring back a firmer look? Today, with Resilience, the answer is yes. How? Using the latest enzyme technology and natural botanical extracts, Resilience actually supplements elastin and collagen, while slowing down loss. Within eight weeks: see a 25% increase in firmness, 38% reduction in the appearance of lines and wrinkles. Firm again. Now it's a reality. Resilience Elastin Refirming Creme, Oil-Free Lotion and Eye Creme. Also, discover new Resilience lotion for the body.



ESTĒE LAUDER


Q.

A.

1. The trees outside the window, yes. The floor, no.
2. Laminate. Remarkable stuff.
3. Tough. Easy care. Won't tear. Won't fade in all that sun. On and on.
4. Oh, high heels, smoldering cigarettes, golden retrievers. No problem.
5. Years and years. And it never needs sanding or refinishing either.
6. Vacuum or damp mop. That's it.
7. A 15-year triple warranty. Wear, stains and fading.
8. By calling 1-800-33-PERGO (a.k.a. 1-800-337-3746).
9. A big, colorful (and free) idea book and names of stores near you.
10. Yep, it's enough to give a tree an inferiority complex.

Original PERGO®

The revolutionary laminate floor from Sweden.


©1997 Hunter Douglas Inc. All rights reserved. Registered trademark of Hunter Douglas

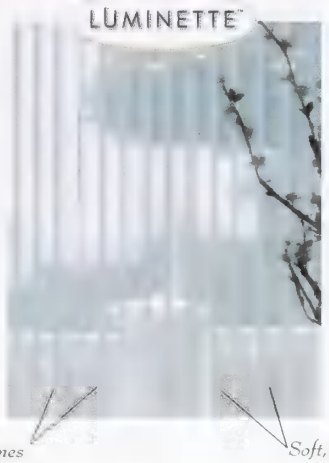
SHE YEARNED FOR SUNLIGHT, yet needed her privacy.

Then Hunter Douglas showed her something she had never seen before.

Introducing Luminette Privacy Sheers™. The surprising union of sheerness and privacy. Inconceivable until now. Yet incredibly, Hunter Douglas has embraced the power of light in a sheer window dressing, without sacrificing privacy.

With Luminette Privacy Sheers, soft fabric vanes rotate to invite the beauty of the outside in, or keep the inside out of sight. Transforming any room into a perfect reflection of the mood, the moment, and the personality within.

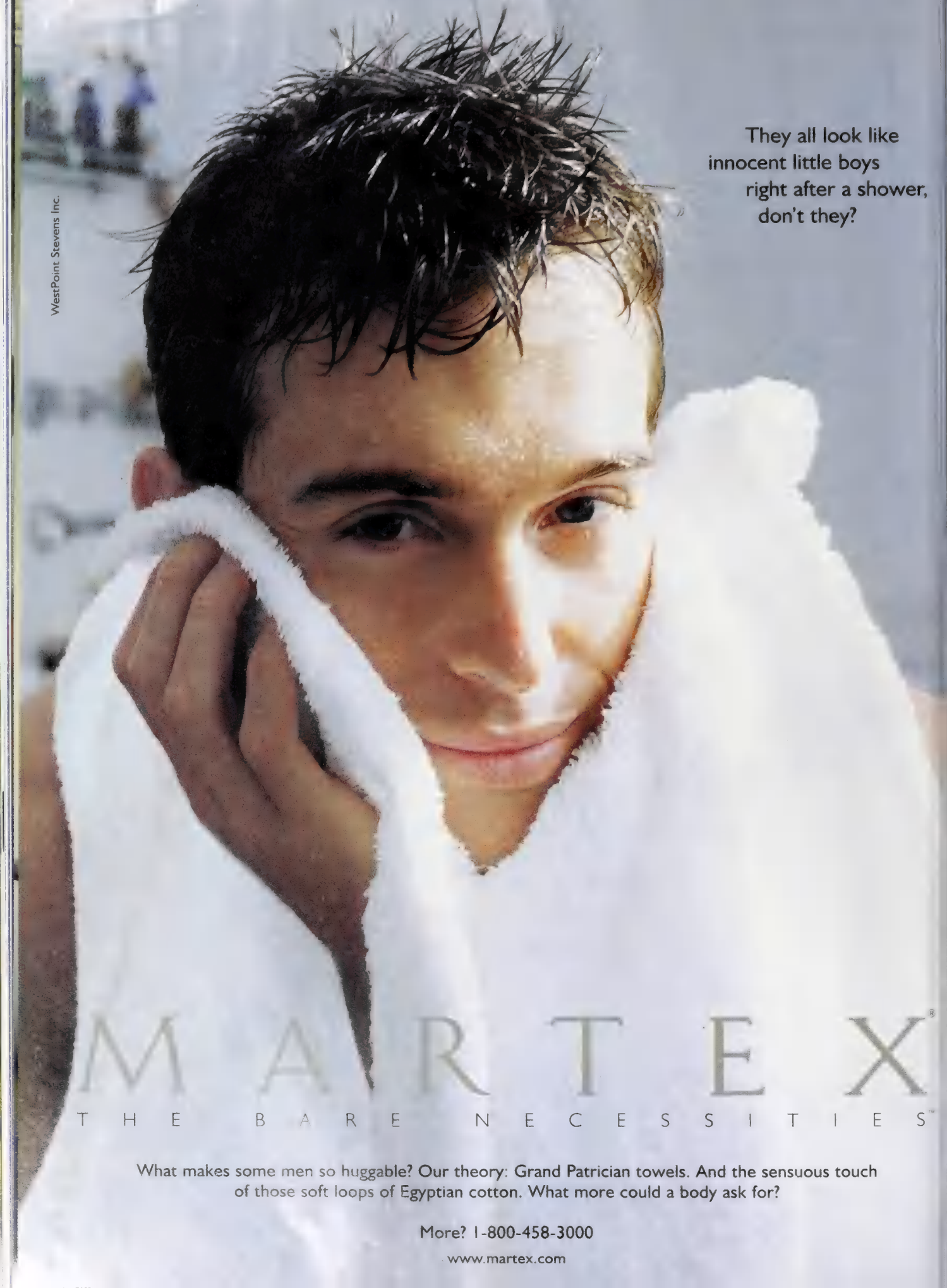
Call 1-800-205-8225 for a free design brochure as well as the location of your nearest Hunter Douglas retailer.

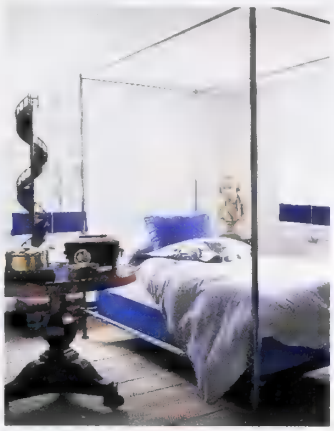


1-800-205-8225

HunterDouglas
WINDOW FASHIONS

CHANGING THE WORLD, ONE WINDOW AT A TIME.


They all look like
innocent little boys
right after a shower,
don't they?
WestPoint Stevens Inc.
MARTEX®
THE BARE NECESSITIES™
What makes some men so huggable? Our theory: Grand Patrician towels. And the sensuous touch
of those soft loops of Egyptian cotton. What more could a body ask for?
More? 1-800-458-3000
www.martex.com



CONTENTS

ON THE COVER: In this showhouse bedroom, designer Bruce Budd took his cues from the Colonial house yet never let it constrain him. Like all our contest winners this year, he redefined tradition for today. His approach here was to whitewash walls and scrub down floors to set off dark neoclassical furniture; the mattress floats on stark steel and the comforter is covered in men's suiting fabric. See page 158. Photograph by Richard Felber.

121 HERE'S TO CHARLES AND RAY
The editor's page

122 YOUNG, GLAMOROUS, AND ENGLISH Londoners Ashley and Allegra Hicks, a couple with excellent design pedigrees, make their tacky Chelsea house fresh and beautiful. By Christopher Petkanas





130 STEFANIDIS IN THE COUNTRY
Beginning with two derelict cowsheds in Dorset, international London-based decorator John Stefanidis creates a sophisticated country house that honors its rural origins despite many luxuries
By Susanna Moore

138 JUST PLAIN ROMANTIC
A couple with a passion for purity refurbish an 1820 stone farmhouse in Pennsylvania with the help of Laura Bohn
By Carol Prisant

144 MASTER CLASS
Lessons learned by a distinguished plantswoman who studied the gardens of ten designers on two continents
By Page Dickey



152 REOPENING THE CASE
A landmark Case Study House built by Charles Eames and Eero Saarinen in 1949 is newly restored and respectfully added on to. By Martin Filler



158 SHOWHOUSE WINNERS 1997
This year's crop—traditional but spare—is not just meant to dazzle; it is filled with real-life decorating ideas you can copy or adapt
By Christine Pittel

168 A IS FOR APPLE
A visit to a family orchard yielding 60 varieties of America's favorite fruit, plus recipes for soup, salsa, pie, and pudding



{The Advanced Peacock}



{The Crescent Moon}

THE EIGHT PRIN
ACHIEVING GREATER REI



{The Bow}



{The Wheel}



JEEP GRAND CHEROKEE

Any journey of self-discovery starts by find
quiet place. Inside a Jeep Grand Cherokee Lin
for example. Here, features like rich leather-trim
front seats with 10-way power adjustments that in
lumbar supports, Automatic Temperature Control
a premium sound system provide a harmonious

Always use child restraints. Remember, a backseat is the safest place for children. Jeep is a registered trademark of Chrysler Corporation



{*The Crow*}



{*The Scorpion*}

AL POSTURES FOR
ATION AND SELF-DISCOVERY.



{*The Jeep Grand Cherokee*}



{*The Half Lotus*}

ent. The Jeep Memory System allows you to set rences for the driver's seat, outside mirrors, and presets, liberating you from minor distractions. Now picture a secluded location and prepare to and unwind. The exclusive Jeep Quadra-Trac® e-time four-wheel drive system and available output 220 horsepower V8 give you boundless ility. And nothing inspires driver confidence like all that legendary 4x4 capability.

For more information, access www.jeep.com or call 1-800-925-JEEP. Jeep ownership. It's a position that's easier than ever to get into.

Jeep

THERE'S ONLY ONE


p. 42

23 THOUGHTS OF HOME I Could Live Here. By Sharman Apt Russell

32 STYLE BEAT New furniture report

42 NEWS Futuristic furniture on L.A.'s Beverly Boulevard. Design award winners. Paint and wallpaper by Frank Lloyd Wright. A decorating consultation service. Bergdorf Goodman expands its home collection

48 DESIGN STAR New York–based Clodagh creates serene rooms that shimmer with mystery. By Christine Pittel

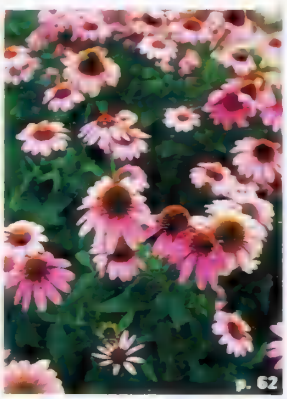

p. 54

50 SCRAPBOOK Blooming Minimalism. By Margaret Kennedy

54 IN THE MARKET William Yeoward bases a line of glassware on 18th- and 19th-century pieces. By Christopher Petkanas

58 CRAFTSMAN'S HAND Nine designers team up with master artisans, making fantasy chairs with faux finishes. By Suzanne Charlé

62 IN THE GARDEN Midwesterners rally to save prairies and their wildflowers By Carolyn Ulrich


p. 62

70 TRAVEL Madras, India's fourth largest city, clings to its cultural roots By Shoba Narayan

76 DECORATIVE ARTS A ground-breaking exhibition reveals the diversity of early southern furniture. By Elizabeth H. Hunter

82 GALLERY TALK A travelling show of treasures from London's Victoria & Albert comes to conquer the colonies. By Martin Filler

86 LOGGING ON Using the Internet to find and furnish a home. By Paul Kunkel

90 ABOUT BOOKS Pop-up architecture. By Melanie Marcus Greenberg

p. 102



92 DESIGN NOTEBOOK Charles and Ray Eames are celebrated in a landmark exhibition. By Dale Mackenzie Brown

102 MAKING WAVES Trendsetting shopkeeper Troy Halterman launches his own home collection. By Alice Feiring

104 OBSESSIONS Collecting souvenir buildings you can hold in your hand By Christine Pittel

110 STOREFRONT A bookstore as cozy as a private library opens in New York. By Wendy Goodman

114 ARCHITECTURE The late William Turnbull was a virtuoso of American vernacular architecture. By Martin Filler



180 ASK THE EXPERTS Antiques prices and provenances

190 READER INFORMATION Where to find it

197 BEAUTIFUL FINDS

204 HOMING IN Easy as Pie. By Phyllis Theroux



If your patio doors have always
stuck, squeaked or leaked,
these could take some getting used to.

Imagine, hinged doors that open easily and close tightly . . . gliding doors that actually glide . . . day in and day out. That's what makes choosing Andersen® Patio Doors a decision you'll never lose sleep over. Worryproof. Timeproof. Andersen Windows.℠

For a guide to building, remodeling, and our 20/10 year warranty, call 1-800-426-4261, ext. 2314.

7079A Copyright © Andersen Corporation 1997. All rights reserved.



LARSON-JUHL
CUSTOM FRAMES THE BEAUTY OF YOUR HOME



A great frame does more than beautify the art it surrounds. It touches the entire room, adding ele ance and personal style. For the best in custom frames, ask your fra er to see the Larson-Juhl Collection.

LARSON · JUHL

ADDING ARTISTRY TO ART
WARMTH TO LIVING

"[illegible]ADO" FRAME. TH[illegible]STOM FRAMERS AND DESIGNERS.

Sanderson

LONDON • PARIS • NEW YORK



LILAC WALK

THROUGH FINE LINENS AND DEPARTMENT STORES,
INTERIOR DESIGNERS AND ARCHITECTS

Luxury cotton percale sheets & pillowcases with coordinating accessories & window coverings.
Manufactured under license of Arthur Sanderson & Sons Limited in the United States by
WestPoint Stevens Inc., 1185 Avenue of the Americas New York, NY 10036. Tel. 800.533.8220
Fabric and wallcoverings by Arthur Sanderson and Sons Limited Tel. 201.894.8400.


HARDEN

house beautiful

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — JANE MARGOLIES
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER
Editor at Large — WENDY GOODMAN

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors — ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (West Coast)
Associate Editor — MELISSA FILIDES
Assistants — FROUWKJE GILKEY, OLGA NAIMAN

ARCHITECTURE
Senior Editor — SUSAN ZEVON
Assistant — SARA MARISA BLISS

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — JENNIFER CARLING
Art Manager — MEREDITH LUBBEN
Designer — SARAH A.S. BALL
Computer Artist — BARTEK MALYSA

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Features Assistant — MOBLEY BOWMAN

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor in Chief — JESSICA L. GOLDBERG
Administrative Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB
Editorial Assistant — ALFRED NIVENS

CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Gardening — KEN DRUSE
Special Projects — BEVERLY McGUIRE SCHNUR
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — MELISSA FILIDES
Tabletop — DARA CAPONIGRO
Lighting/Accessories — FROUWKJE GILKEY
Floor Coverings — MELISSA FILIDES
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Building/Remodeling — SARA MARISA BLISS
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO



Harden furniture is so beautiful and well made that some people might think we're expensive.

Beneath every piece of our upholstery you'll find a frame constructed with the same care and craftsmanship used in our famous solid wood furniture. And you'll be pleasantly surprised at the price. It really won't cost you an arm and a leg.

To receive a free, illustrated color brochure, write to Harden Furniture, Mill Pond Way, McConnellsville, NY 13401-1844.

HARDEN

e-mail: harden@harden.com
web: http://www.harden.com

Showrooms in Chicago; Dallas; High Point, NC; Laguna Niguel, CA; Los Angeles; McConnellsville, NY; New York City; San Francisco; Seattle; Washington, DC; Yokohama, Japan. Available through interior designers.





CHARTER CLUB®






Exclusively at MACY'S, BURDINES, LAZARUS, RICH'S, GOLDSMITH'S
and THE BON MARCHÉ *1 (800) 417-2699*



1. *Inflatable flower bed*
2. *Motorola cell phone (usually attached to ear)*
3. *Classic edition backgammon set*
4. *TVs galore*
5. *Vanity (circa 1930)*
6. *Sony boom box*
7. *Clothes & shoes (Versace, Gucci, Keds)*
8. *Claw-foot bathtub*
9. *Silver candelabra*
10. *Pointy wall ornament*
11. *Yamaha Wave Blaster*
12. *Master's Pizza ("the works, please")*
13. *Exercise gear (mandatory for pizza lovers)*
14. *Funky old lamp*
15. *"Noodles" dog stuff (pooper-scooper, et al.)*
16. *Sunscreen SPF #8-80 (always practice safe sun)*

© 1997 Arnold Levin Photography Company, Inc.

A CARDMEMBER GOES SHOPPING

DAISY FUENTES

{*Fashion Diva, Veejay, Backgammon Nut*}

The American Express® Card is for living life, not just going through the motions. Case in point: Daisy Fuentes. She's a turbocharged social butterfly, a focused career woman and the girl next door. The Card helps Daisy do more because it's welcomed in millions of places, for everything from cellular phones to inflatable rafts. So Daisy can talk business one minute and chill out the next. Ah yes, it's a beautiful thing.

You can find stuff like Daisy's at these places:

Old Navy
Bloomingdale's
Stein Mart
The Home Depot Expo Design Center
Lord & Taylor
Macy's
Lady Foot Locker

And if you're in Daisy's corner of the world, Miami, Florida:

Jet Ski of Miami
Miami Twice Vintage
BrandsMart USA
Non-Stop Furniture
The Dog from Ipanema
Master's Pizza
Sedano's Pharmacy
Mars Jeans

To apply, call 1-800-THE-CARD or visit www.americanexpress.com



do more AMERICAN EXPRESS Cards

house beautiful

CINDY SPERLING SPENGLER
Vice-President/Publisher

KATE KELLY SMITH
Advertising Director

DONALD SCHMOLL
Marketing Director

ANGUS MACAULAY
Eastern Sales Manager

NEW YORK
ROSEANNE F. AMOILS, LYNN GALVIN, JENNIFER H. ROBERTS, WILLIAM K. ROGERS, JR.
1700 Broadway, New York, NY 10019
(212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager KARA PETRY
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202 (704) 348-8000; Fax: (704) 376-3926

CHICAGO
Manager JENNIFER A. SMYTH
Account Executives PATRICIA M. SMALL, AMY SNYDER
1 South Wacker Drive, Chicago, IL 60606
(312) 984-5151; Fax: (312) 984-5110

DALLAS
TERRIE REDDING, BETH WEST
Ingersoll Redding & Partners 14840 Landmark Blvd., Suite 230, Dallas, TX 75240
(972) 980-8983; Fax: (972) 385-0347

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc. 2301 West Big Beaver Road, Troy, MI 48084
(810) 649-1587; Fax: (810) 643-8160

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405
(310) 314-7363; Fax: (310) 450-7895

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan
39-2-796-451; Fax: 39-2-760-08156

Business Manager RAE M. CAZZOLA
Advertising Production Manager GERALD LODATO
Assistant Production Manager ERIC D. BURGESS

MARKETING & PROMOTION
Promotion Director SUSAN WALTON
Promotion Manager KIMBERLY F. PFEIFLE
Marketing/Promotion Associate MICHAEL DICHIARA
Marketing/Promotion Assistants BAILEY BRADSTREET
MAUREEN MALETTA
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Associate MARIELLA NARDI

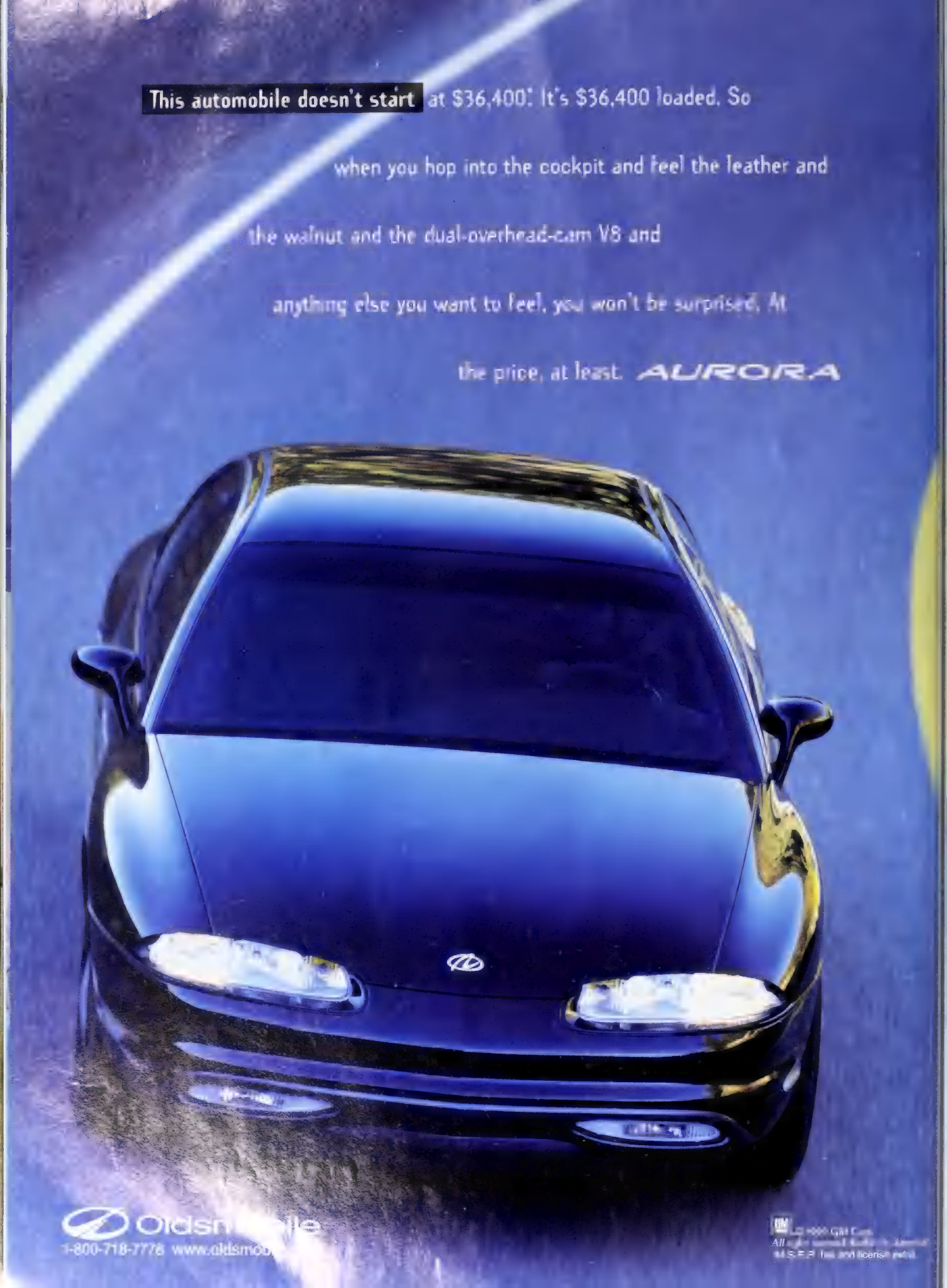
Assistants AMANDA FURR (Charlotte), NANCY MEIERKORT (Chicago), STEPHANIE BOUDREAUX (Dallas), KRISTIN PALIZZI (Detroit), URSULA EDWARDS (West Coast)

PUBLISHED BY THE HEARST CORPORATION
President & Chief Executive Officer
FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer
GILBERT C. MAURER
Executive Vice-President
VICTOR F. GANZI

President, Hearst Magazines Division
CATHLEEN BLACK
Executive Vice-President K. ROBERT BRINK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Group Publishing Director
ANNE SUTHERLAND FUCHS
Publishing Consultant RICHARD E. DEEMS
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for each year. Canada BN NBR 102 31 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, PO Box 7174, Red Oak, IA 51591; or call 515-282-1508.

Printed in USA


This automobile doesn't start at $36,400.* It's $36,400 loaded. So
when you hop into the cockpit and feel the leather and
the walnut and the dual-overhead-cam V8 and
anything else you want to feel, you won't be surprised. At
the price, at least. AURORA
Oldsmobile
1-800-718-7778 www.oldsmob
©2000 GM Corp.
All rights reserved. Built in America.
*M.S.R.P. tax and license extra.



I COULD LIVE HERE

By Sharman Apt Russell

When my husband and I dug the foundations for our house in the Mimbres Valley of southwestern New Mexico, we found a *metate*—a large grinding stone—buried two feet deep. We had chosen this building site, with its view of a distant mountain peak, because it was close to the Mimbres River but not close enough to be flooded in a rainy season. Now we knew that another family had made the same decision. Perhaps a thousand years ago, they too had chosen this place for their home.

In our valley, such experiences are not uncommon. Whenever I find myself standing and thinking, "I could live here," I am probably echoing the thoughts of another man or woman who also stood and admired the Mimbres River below, its cottonwoods and willows lushly green against dry rolling hills of grama grass, juniper, and scrub oak.

A group we know as the Mimbreños lived and farmed beside this stream in A.D. 1000–1250. When a Mimbreño died, his or her family placed the body under the floor of their home, along with pottery and other grave goods. Just down the road from our house, a friend broke three ancient pots when he bulldozed a level spot for a new room. On the hill above us, a neighbor uncovered a human skeleton.

So after my husband and I found the *metate*, we began to dig more carefully. We did not want to disturb a burial, especially since modern Native Americans consider these remains to be sacred, but we never saw any other sign of a Mimbreño site, except for some *manos*, the hand-held stones used to grind corn against the surface of the *metate*.

On the rest of our twelve acres, however, we would eventually uncover a small museum of artifacts. After the Mimbreños left this valley, the Apaches came, and then the Spanish, the Mexicans, and the Anglos. Along the way, they dropped all kinds of things: potsherds, arrowheads, spear points, bullets, baling wire, broken china, tin cans, old thick-bottomed Coke bottles. Many of these things are still where we found them, for our children to discover and our children's children.

My son is especially drawn to the arrowheads and spear points, which were probably made by Apache warriors and hunters. When David was six years old, he spotted in the dry yellow grama grass a half-dozen small points, half-completed, imperfect, and rejected. All around us, tiny quartz flakes sparkled in the red dirt.

"Someone worked right here," I guessed, "making arrows."

"Geronimo?" my son asked. >



©1997 La-Z-Boy Incorporated.



Something to keep handy for when she brings home her first boyfriend



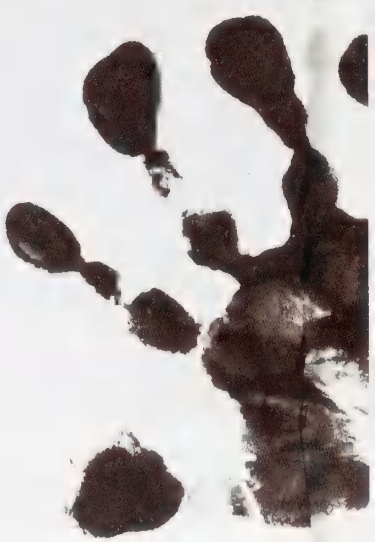
It's not hard to find a sofa that fits your living room. It's another story to find one that fits your life.



The floor is cold at 8AM.

LA-Z-BOY®

We Make The Rooms That Make A Home.®



Call 1-800 MAKE A HOME for your free La-Z-Boy Home Furnishings Kit. www.lazboy.com

Like me, these potters enjoyed the warm sun on their skin, they worried about their children, they waged war against squash bugs

His sister, three years older, laughed.

In truth, that famous chief was born and raised in the mountains of the Gila National Forest and Gila Wilderness, the headwaters of the Mimbres River a few miles to the north.

"Maybe Geronimo's wife," I suggested, hoping to encourage feminism early. "Women *did* make tools and weapons to use around camp and for their own hunting."

This caught my daughter's interest. She has never tried to make an arrowhead. But over the years, we have cut yucca leaves for baskets and dug up clay for pots. The work involved amazes us both, especially when we look at our misshapen products.

On another afternoon, my husband, Peter, and I were digging a hole for a pear tree in our irrigated field. Suddenly we struck something hard and strange three feet down. It wasn't a big rock. It was a series of rocks made into a wall, turning a corner, and proceeding again. At the second corner, we found a piece of charcoal. For the next few days we abandoned fruit trees in favor of excavation.

My husband imagined an entire village. Just a few miles away, one Mimbreño pueblo once had as many as four hundred rooms. But when Peter got an archaeologist acquaintance to visit our "site," she shook her head doubtfully. This was probably an *acequia*, or irrigation system, perhaps from the Spanish, one hundred and fifty years ago.

Neither Peter nor I was disappointed. We took pleasure in this discovery, this unearthing, and in each one that followed. They made us feel that we were on a continuum, part of something large called the past, as well as something mysterious called the future.

I was raised in Phoenix, Arizona, a city disassociated from its own landscape, and my husband had been an Army kid, moving from military post to post. We had come to this rural valley seeking roots. We built our home out of the earth itself—adobe bricks, a magical transformation. Our daughter, Maria, was born in our bedroom, under pine vigas that glowed yellow. Outside, behind the house, we had a compost toilet, which meant that we saw the stars at night. We planted huge gardens and canned the harvest. We also commuted a lot, driving thirty miles to our jobs in the small mining town of Silver City and thirty miles back. We struggled with balancing livelihood, family, friends, and the naive dreams of the "simple" country life. In that struggle, amid our arguments and fears, we knew dimly that what we wanted and needed was slowly happening. We were growing roots, growing down, wrapping around rock, anchoring into soil.

In those years, I read as much of this area's history as I could. I talked to archaeologists and visited sites and came to know the past as part of the land, hidden under my fruit trees, sparkling in the grama grass. I wrote about what I learned because it is through writing that I learn best. In my latest novel, *The Last Matriarch*, I imagined the hunters and gatherers who may have lived in the Mimbres Valley ten thousand years ago, along with mammoths and mastodons, camels, tiny horses, dire wolves, saber-toothed cats, and three-hundred-pound ground sloths.

One morning, walking down to the garden, I found an unusually large potsherd the size of my palm. On its slip of white paint were three black lines, impossibly thin and evenly spaced. Under their curve was the top of someone's head, the face in profile painted black, the diamond-shaped eye left boldly white. I felt the electric thrill that is the treasure-seeker's glory. I knew that I was looking at a picture of someone, a story.

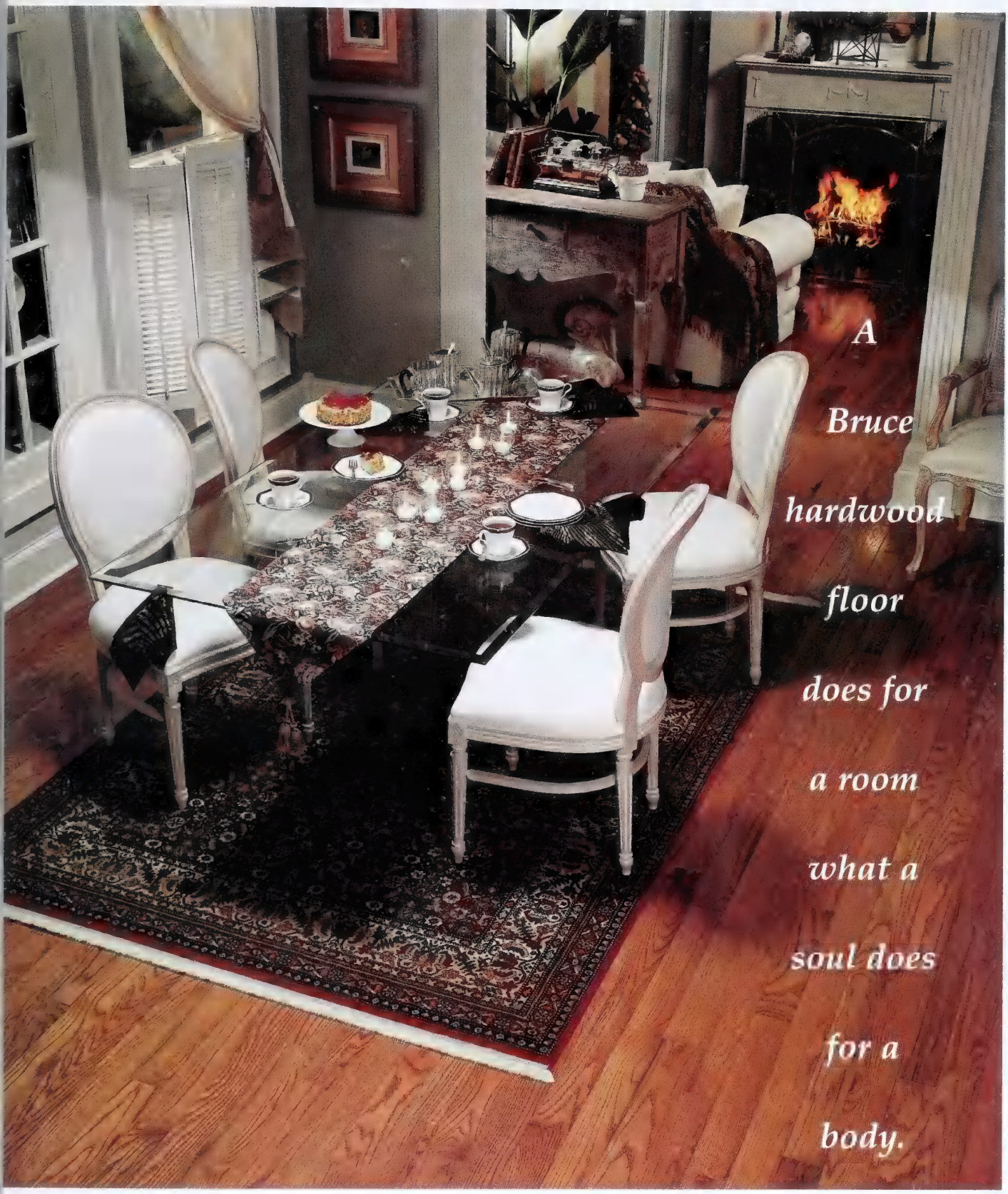
Mimbres pottery is full of stories. These large bowls with their black-on-white interiors are world-famous for their beauty and narrative complexity. Most archaeologists believe that the potters were women, and the women could be wild. They painted Escher-like designs and geometric swirls. They painted rabbits, quail, deer, fish, and insects. They painted fantastical creatures—part-crane, part-bighorn sheep. They painted a human dancer wearing a deer mask. They painted a dancing armadillo wearing a deer mask. They painted women hunting and giving birth. They painted a man with a penis that had a little face; on that face, they painted a little tongue, sticking out mischievously.

Humorous, bawdy, serious, ceremonial, these potters didn't seem that different from me. Like me, they enjoyed the warm sun on their skin, they worried about their children, they waged war against squash bugs—more than one Mimbres bowl is devoted to some garden pest. I didn't idealize their country life, just as I had learned not to idealize mine. I did believe that their most basic desires—for harmony in the tribe, for joy and peace—were my desires too. Mainly I just enjoyed their presence, another dimension of the land.

All morning I carried that potsherd, holding it carefully, looking at that face. Then I put it back under a scrub oak tree, exactly where I had found it.

After fifteen years of living in the Mimbres Valley, my husband and I rented our house and moved to Silver City. We bought another house, built in the 1920s of locally made brick, in the middle of town where we could walk everywhere. We did this for the usual reasons: Our two children were growing up and we wanted to be closer to Little League ball games, Friday night dances, and a good high school. I missed the quiet and beauty of the country, but we'll return, and I didn't feel uprooted. By now I had claimed this entire bioregion, a huge stretch of juniper and piñon pine, as well as the desert grasslands below Silver City and the spruce trees high in the forest. Unsurprisingly, my bioregion matched closely with that of the Mimbreños, who also moved around when necessary.

Now that my family lives in town, our visits to the Gila National Forest and Gila Wilderness have become increas- >



Nothing else looks or feels like real hardwood from Bruce. Even the way it sounds under your feet distinguishes it from the imitators. Yet the pricing is similar. So is the easy care. All of which means there's no reason to settle for anything less. Call 1-800-722-4647 for a 32-page design book and a Bruce showroom dealer near you.

Bruce®
hardwood floors
A division of Triangle Pacific Corp.
The Natural Choice®

big fun. that's the point, isn't it?

TRUTHS ABOUT TELEVISION. FROM THE PEOPLE WHO KNOW.



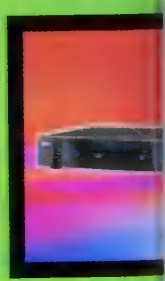
START WITH OUR 36" SET THAT WAS ACTUALLY DESIGNED TO FIT IN THE CORNER





WANT MORE FUN?
Pick up this light weight VMC 450 camcorder. It comes fully loaded with a 10:1 zoom and three-inch color monitor so you can catch every single thing.

NOW THIS IS
Our digital video
player de
122 minutes of th
quality pictu
6 channels of
all from a CD size
Add this and you
believe the differ



zenith

NTSC HDTV DVD BIG SCREEN

I can see him make his plans. There is no need to finish the fourth grade. He will live in this little room and fish and hunt and visit us on weekends

ingly important to us. One of our favorite places to go is the Gila Cliff Dwellings National Monument, about thirty miles north of Silver City. Set high in a pink bluff, the forty-room ruin looks from the distance like a doll's house. Here, in the 13th century, a small group of farmers and hunters lived for about a generation.

The trail to the top ascends an eclectic canyon of walnut, sycamore, wild grape, Virginia creeper, columbine, and prickly-pear. As we walk through the ruins, David is bored, peering into tiny rooms with smoke-smudged ceilings and the smell of decay. Maria, who has just started to babysit, stands on a ledge that leads from one room to the next. "Wouldn't the kids fall down a lot?" she asks. "Imagine taking care of a two-year-old here!"

We hike the Middle Fork of the Gila River. Sunlight bounces up from the rippling water. In the rocks above our heads, a dipper skims into its nest. David gives a shout. He has found another dwelling, a single room at the bottom of these cliffs. Its entrance is a small black hole in a crumbling wall of chinked stone. Suddenly my son is connected.

"I could live here," he muses. I can see him begin to make his plans. There is no need now to finish the fourth grade. He will live in this little room and fish and hunt and visit us on the weekends.

Sometimes we go south to the petroglyphs, pictures chipped in stone, at Pony Hills and Massacre Peak. We scramble around some boulders in the desert until we see the shape of a flute player, or the outline of a scarlet macaw, or some squiggly lines that might be a lizard. In the rocks are dozens of grinding holes more than a foot deep.

"The women sat here grinding seeds," I say to my daughter.

She gives a sigh. This is too obvious for words—or too dumb to care about. Maria is thirteen.

"Mother and daughter, working side by side," I add sweetly.

Recently I went adventuring with a woman friend to a site prosaically called Indian Hill, a twenty-minute drive out of town, then a two-hour walk. My friend doesn't much like archaeology. "Well, I'm an Aquarian," she says, "and Aquarians aren't very interested in the past." Also, she admits that as a child she stumbled into a few bad museums—those stupid dioramas of "primitive" people.

Appalled, I rush to give her an education. She listens with the grace of a good woman friend. Actually I prefer her irreverence to nostalgia or sentimentality. The ancient history of America is exciting to me, not because I am "interested" in the past but because I want to live more fully in the present. I want a happy tribal life. I want to define words like harmony and human and home. I am greedy for connections everywhere. I explain all this with great eloquence.

Naturally, we get lost. Perhaps I am talking too much.

When we do find the site, we are grumpy and tired. That mood lifts as we walk uphill and see the ground littered with potsherds. We pause often and exclaim. Most of the sherds are brown everyday cooking pots. Some have the corrugated surface or burnished red color that archaeologists relate to the time when people lived in pit houses—circular homes ten to twelve feet in diameter, two to five feet deep, covered by a brush roof. Some fragments show a red-on-white design, an innovation seen after A.D. 800, when families started to build surface rooms of stone and mud. A few examples are the classic Mimbreño black on white. Thousands of sherds dot these two or three acres, along with rough tools, half-flaked arrowheads, and other debris. I can see the sunken holes of a dozen pit houses, grown over now with alligator juniper and ponderosa pine. This was a good-sized village. I can almost see the women talking together, making pots, cooking with pots, hauling water in pots. I can almost see children running past me, hear a man calling out.

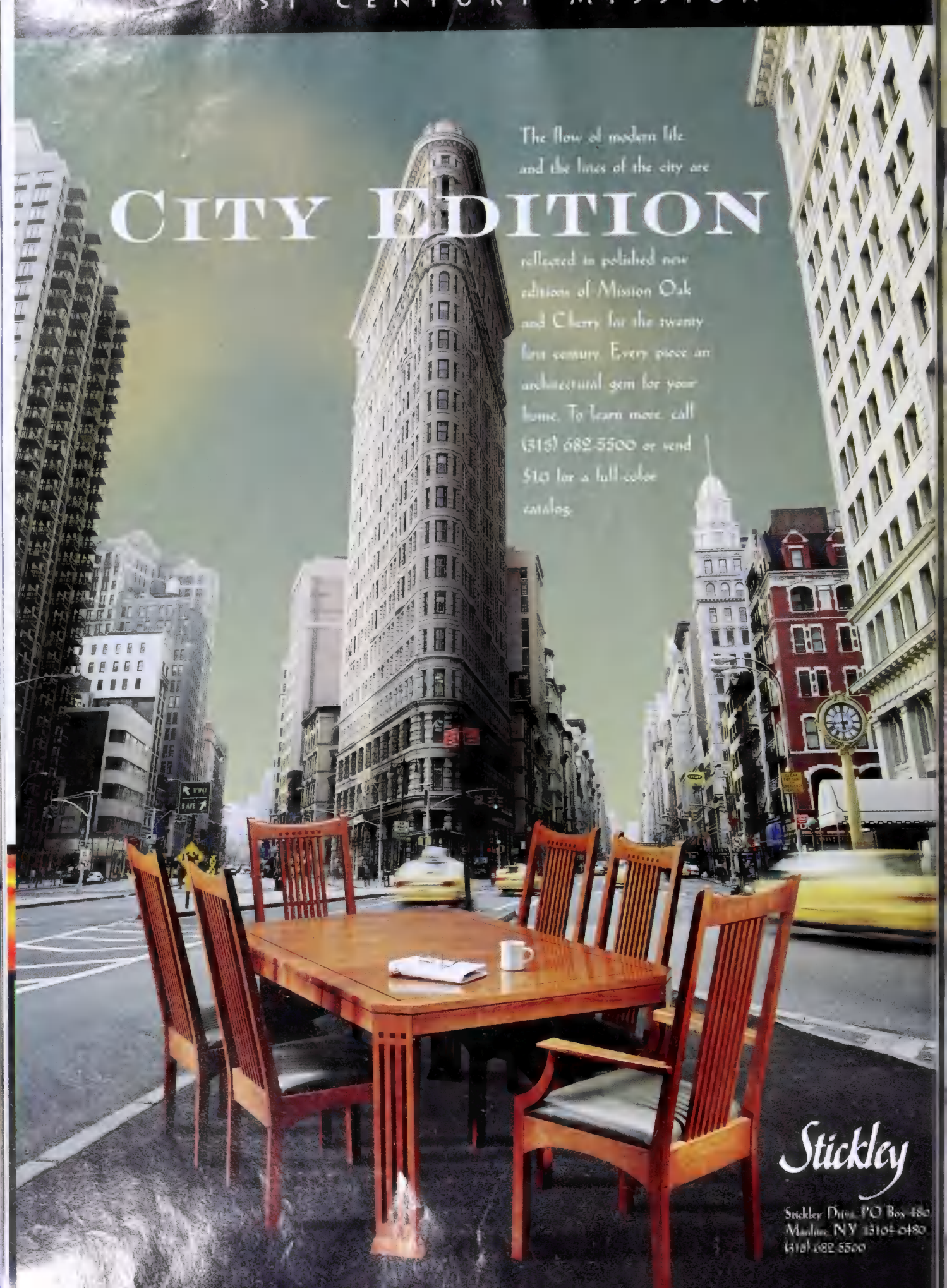
My friend and I eat lunch as we look at the view. Indian Hill drops quickly into a dry creek bed. Then the land rises and falls into more juniper-covered hills and valleys, before flattening out to a grassy plain reaching all the way to Mexico. Near our picnic site we see a large pile of coyote droppings, and so we know that a certain coyote also comes here to look at the view, perhaps to watch for ravens that might signal a kill. My friend has brought her sketchbook and begins to draw. I wander away to take a nap.

The ground here is sandy, not too hard, baked by the sun. Strong gusts of wind are blowing in the treetops, and as the wind shifts it sounds like an animal moving hugely in the sky, from tree to tree. There are no ants or pesky flies. Nothing is tickling me. I have rarely felt so comfortable outdoors.

For the first time ever, drifting into sleep, I understand why some Native Americans imagine this continent to be the back of a turtle. Gratefully I feel that I am also lying on someone's back, someone warm and alive, moving slowly forward. I am not in a hurry, no, not at all. I have a thousand years. I have ten thousand years. I am part of all this.

My friend finishes her sketch and we walk to my car and head back to town. I can still feel the solid earth under me and hear the wind moving in the trees. I live here, I think as I leave the Gila National Forest, pass the copper mines, stop at a traffic light, and drive into Silver City. I live right here. ■

Sharman Apt Russell is an assistant professor in writing skills at Western New Mexico University in Silver City. Her books include When the Land Was Young: Reflections on American Archaeology (1996) *and* Kill the Cowboy: A Battle of Mythology in the New West (1993), *both from Addison-Wesley, Longman.*


The flow of modern life
and the lines of the city are
CITY EDITION
reflected in polished new
editions of Mission Oak
and Cherry for the twenty
first century. Every piece an
architectural gem for your
home. To learn more, call
(315) 682-5500 or send
$10 for a full-color
catalog.
B'WAY
5 AVE
Stickley
Stickley Drive, PO Box 480
Manlius, NY 13104-0480
(315) 682-5500



AVAILABLE THROUGH THESE FINE STORES

ALABAMA
Birmingham CHRISTINE'S (205) 871-8297
Tuscaloosa THE LINEN CLOSET (205) 345-4050

ARIZONA
Scottsdale THE LINEN LINE (602) 951-0694

CALIFORNIA
Alamo OVERTURES (510) 838-8188
Burlingame POMERANIA DOWN (415) 342-6767
La Jolla EVERETT STUNZ (800) 883-3305
Los Gatos THE MAIDS' QUARTERS (408) 395-1980
Modesto LINO BELLA (209) 491-0931
Sacramento CALLA LILY (916) 564-1800
St. Helena VANDERBILT & CO. (707) 963-1010

COLORADO
Edwards LA MAISON ENCHANTÉE (970) 926-7750

CONNECTICUT
Greenwich LYNNENS, INC. (203) 629-3659

DELAWARE
Wilmington PALAIS ROYAL (302) 656-3700

FLORIDA
Naples GATTLE'S (800) 344-4552
Tampa VILLA ROSA (813) 831-6189
West Palm Beach PIONEER LINENS (800) 207-5463

GEORGIA
Atlanta C'EST MOI (404) 467-0095
PALAIS ROYAL (770) 438-7100
Roswell THE CHANDLERY (800) 440-4789

ILLINOIS
Chicago ARRELLE FINE LINENS (800) 288-3696
Winnetka BEDSIDE MANOR (847) 441-0969

IOWA
West Des Moines CELLA CELLARS (800) 882-3961

MARYLAND
Annapolis PALAIS ROYAL (410) 224-0015
Baltimore PALAIS ROYAL (410) 828-4777
Bethesda PALAIS ROYAL (301) 897-5009

MASSACHUSETTS
Chestnut Hill SCANDIA DOWN (617) 969-7990

MINNESOTA
Edina NATURAL BED & BATH (612) 920-8831

MISSOURI
St. Louis SALLIE (800) 257-9167

NEBRASKA
Omaha THE LINEN GALLERY (402) 399-5242

NEW JERSEY
Pennington ASHTON-WHYTE (609) 737-7171
Red Bank DOWN TO BASICS (732) 741-6800
Sea Girt CLASSIC HOME (732) 449-6464
Upper Montclair TESORI (973) 655-1511

NEW YORK
New York ABC CARPET & HOME (212) 473-3000
BERGDORF LINENS (212) 753-7300*ext. 8177*
GRACIOUS HOME (212) 988-8990

NORTH CAROLINA
Boone DEWOOLFSON DOWN (800) 833-3696
Wilmington LINENS & LACE (910) 256-4824

OHIO
Aurora THREE ELYSABETHE'S (330) 562-4544
Cincinnati GATTLE'S (800) 634-4369

OKLAHOMA
Tulsa THE DOLPHIN BED & BATH (918) 743-6634

OREGON
Portland VIRGINIA JACOBS (503) 241-8436

PENNSYLVANIA
Lancaster BED & BATH AFFAIR (717) 299-6676
Philadelphia PALAIS ROYAL (215) 508-1288
Pittsburgh FEATHERS (800) 382-9967

SOUTH CAROLINA
Charleston PALAIS ROYAL (803) 853-4331
Columbia MAIS OUI, LTD. (800) 850-7164

TENNESSEE
Memphis RÊVERIE FINE LINENS (800) 783-6188

TEXAS
Dallas THE LINEN GALLERY (214) 522-6700
Houston LONGORIA COLLECTION (713) 467-8495

VIRGINIA
Alexandria PALAIS ROYAL (703) 549-6660
Charlottesville PALAIS ROYAL (804) 979-4111
McLean PALAIS ROYAL (703) 356-3085
Richmond PALAIS ROYAL (804) 353-8701
Virginia Beach PALAIS ROYAL (757) 631-1568

WASHINGTON
Bellevue SCANDIA DOWN (425) 455-5535

WISCONSIN
Kohler PAST BASKET (800) 401-9820

There was a heightened sense of style at the recent furniture fair in High Point, North Carolina, as these pretty pieces show

EDITOR: ELIZABETH MAYHEW



















1. *Pine chest based on an 18th-century Philippines design, $3,962. From Milling Road: 910-885-1800.*
2. *Birds and crossed boughs frame a mirror, $1,190. From Carvers' Guild: 800-GILDING.*
3. *Sheraton-style sofa, $4,979. From Century Furniture: 800-852-5552.*
4. *Hickory Chair's mahogany-and-leather bench was copied from a Regency piece, $2,700. Call 800-349-4579.*
5. *Century Furniture's wing chair dressed in chintz, $2,828. Call 800-852-5552.*
6. *Seven-drawer whitewashed maple chest, $1,729. From Harden Furniture: 315-245-1000.*
7. *Jacques Grange's shapely French-style side chair, $1,725. From John Widdicomb: 800-847-9433.*
8. *& 9. Adam-style painted screen, $2,697. Wrought-iron console with foliage motif, $1,482. Both from Hickory Chair: 800-349-4579.*

open it



RED DOOR
THE FRAGRANCE

Elizabeth Arden

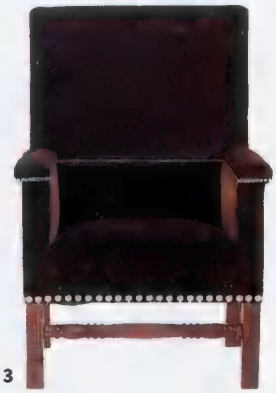
FIRST NAME IN BEAUTY

Hecht's Strawbridge's Robinson's-May

Many of this year's furniture reproductions were based on French and Italian classics























1. *La Barge's mirror was inspired by an 18th-century Italian overdoor panel, $1,738. Call 800-692-2112.*
2. *Solid cherry drop-front desk, $5,700. From Bexley Heath: 800-954-7776.*
3. *Ralph Lauren's velvet chair with nailhead trim, $2,295. From Henredon: 800-467-3399.*
4. *Venetian Renaissance-style armchair, $2,198. From Hickory Chair: 800-349-4579.*
5. *Jacques Grange's Louis XV–style sofa, $8,350. From John Widdicomb: 800-847-9433.*
6. *Cherry chest, $2,415. From Pennsylvania House: 800-782-9663.*
7. *Thomasville's mahogany-finish desk, $3,000. Call 800-225-0265.*
8. *& 9. Velvet-upholstered chaise, $4,610. High-backed chair was influenced by the French designer Paul Iribe, $3,465. Both by Jacques Grange for John Widdicomb: 800-847-9433.*
10. *Lane's hall table, $550. Call 804-369-5641.*

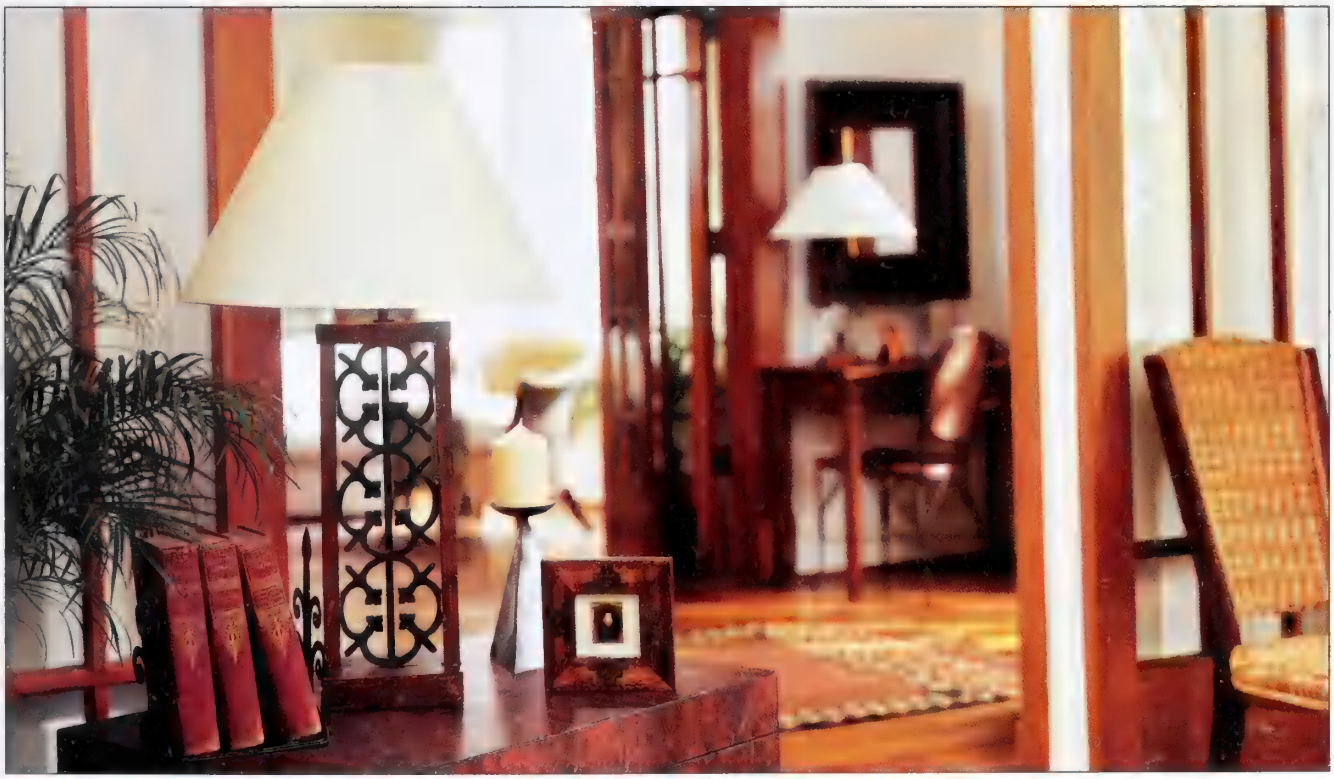




Look on the bright side.

Come to Pier 1 to find some of the brightest ideas in decorating. We offer a variety of exclusively designed lamps to warm all the corners of your home. Uniquely rich in texture and design, our lighting solutions make everything shine at prices that are very illuminating.

Pier 1 imports®

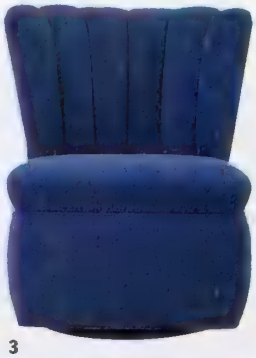


Visit Pier 1 to find the Metal Gate Lamp, the Stack Lamp, the Celtic Lamp and so much more.
For the store nearest you, call 1-800-447-4371 *or visit us at our web site:* www.pier1.com

Contemporary designs abounded, showing the influence of Milan in color and form


1


2


3




4


5




6


7




8

1. & 2. Metal base is topped by ash with frosted glass inset, $1,485. Mobile ash bookcase has glass doors, $1,755. Both from Drexel Heritage Furnishings: 800-916-1986.

3. Swaim's swivel chairs come in autumnal colors, $1,500 each. Call 910-885-6131.

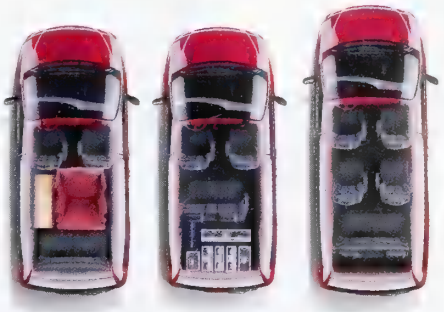
4. Larry Laszlo's slipper chair is upholstered in white linen lined in black, $1,225. From Directional Furniture Industries: 800-308-0110.

5. Chair in green cotton slipcover with yellow kick-pleat, $1,350. From Lee Industries: 704-464-8318.

6. & 7. Forties-style velvet chair, $1,109. Sycamore bookcase works against a wall or as a room divider, $10,163. Both from Michael Vanderbyl's Archetype Collection for Baker Furniture: 616-361-7321.

8. Bright colors accentuate sofa's modern lines, from $1,700. From Drexel Heritage Furnishings: 800-916-1986.

Go configure.



Since Caravan's Easy Out Roller Seats™ have wheels that pop down like landing gear, rolling the benches in and out is a snap.



And arranging Caravan's interior into a variety of configurations is an exercise in convenience, not an exercise in...well...



exercise. The total number of possible configurations in all, including the longer wheelbase Grand Caravan, is 37. Which we

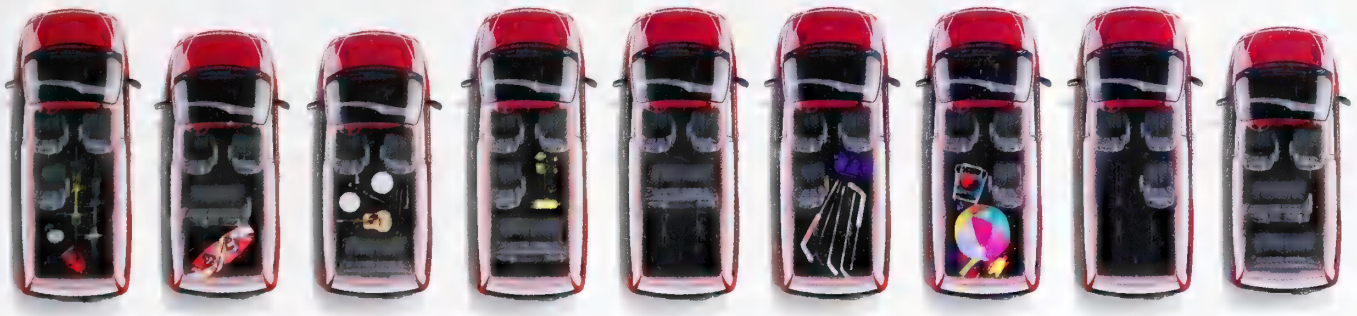
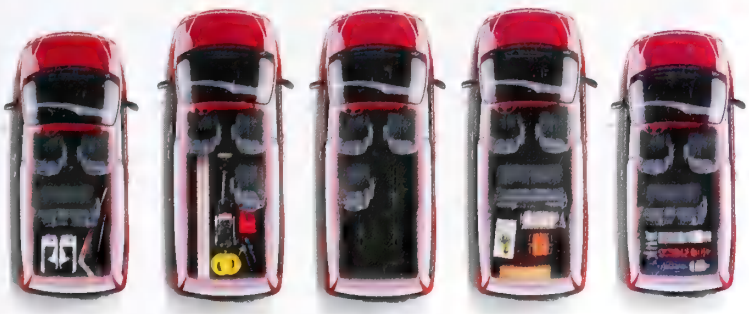


figure is just about right for your average Saturday. To learn more about the terrific ease and versatility of Dodge Caravan,



call 1-800-4-A-DODGE or roll your cursor over to: www.4adodge.com



Caravan The New Dodge

Properly secure all cargo.
Always use seat belts. Remember a backseat is the safest place for children.

Fashion materials—quilted leather and animal prints, for example—strutted down High Point's runway


1


2


3


4


5


6


7


8


9

1. *Lane's wicker club chair with butterfly-shaped back, $1,375. Call 704-328-2271.*
2. *Side chair in black-and-white tiger print, $414. From Mitchell Gold: 800-789-5401.*
3. *Leather sofa quilted like a Chanel handbag, $8,510. From Councill Companies: 910-859-2155.*
4. *Bexley Heath reproduces Frank Lloyd Wright's oak coffee table, $1,300. Call 800-954-7776.*
5. *Bauer International's rattan chest is fashioned after a British colonial steamer trunk, $750. Call 803-884-4007.*
6. *Hickory armoire, $5,100. From Bernhardt: 800-345-9875.*
7. *Ralph Lauren's oak and antelope hide chair, $3,885. Call 800-467-3399.*
8. *Lexington's raffia-upholstered side chair, $375. Call 800-LEX-INFO.*
9. *Raffia club chair with woven-leather seat, $928. From Arte de Mexico: 818-769-5090.*





GET A LOAD OF OUR *shiny* NEW TOYS.



Playing in the kitchen is a whole lot of fun. But just imagine how much more fun it could be with our newly redesigned Kenmore cooking appliances.

Like sealed gas and radiant, ceramic cooktops made of smooth, molded surfaces that are as sponge-friendly as they are gorgeous.

Ovens measuring 30% larger than most (for a 30% larger Thanksgiving turkey).

And built-in convection ovens with fans that continuously circulate air throughout, so temperatures stay even and so do your cakes.

High-performance and lots of it. Shouldn't you consider the brand that's in more than one out of two homes in America?

Kenmore

THE INNOVATIVE SIDE OF SEARS

© 1995 Sears, Roebuck and Co.

East met West at High Point, with ancient designs from China and Japan reinterpreted for today


1


2


3


4


5

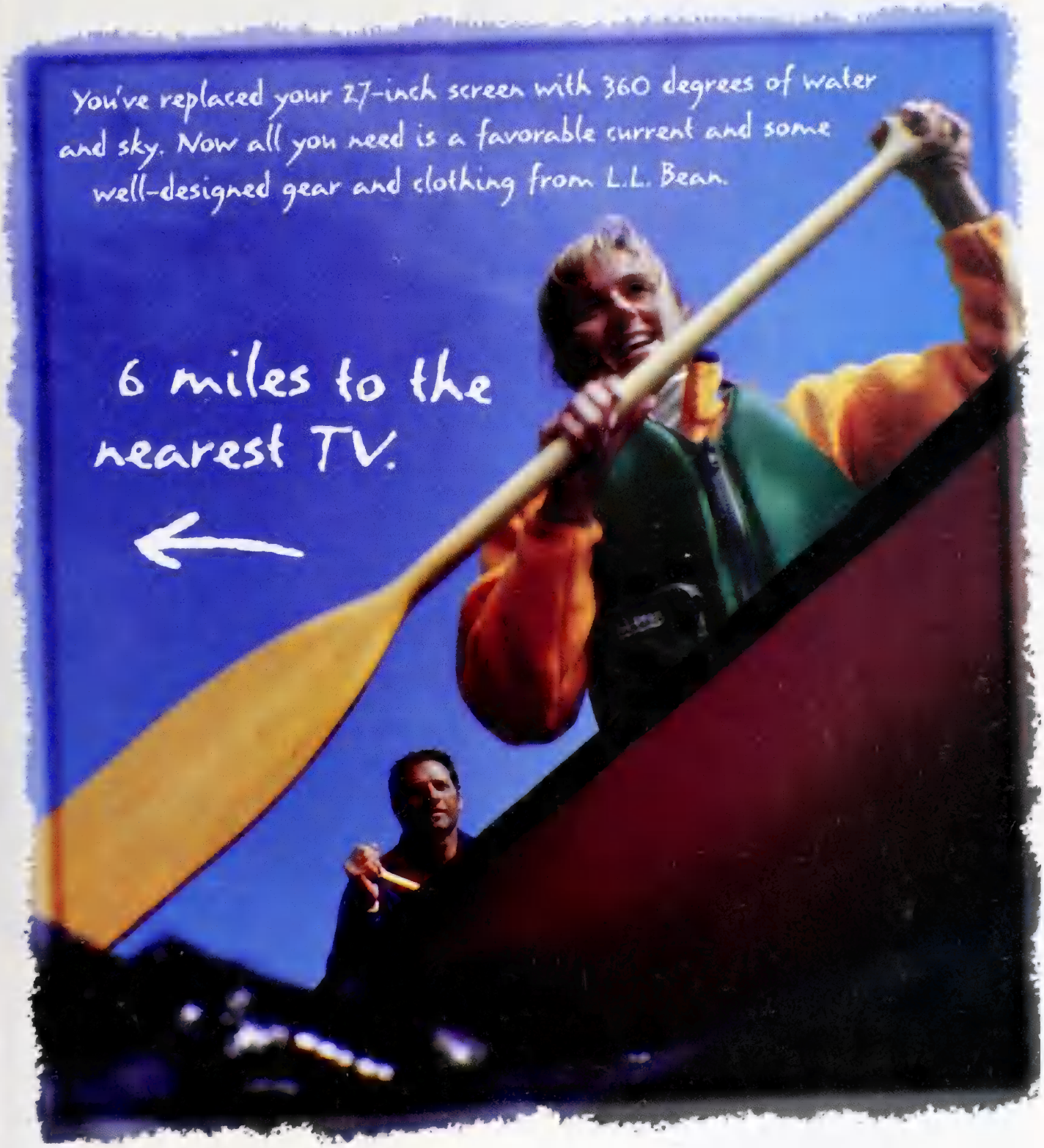

6


9


8


7

1. Bed made from leather-bound rattan reeds, $2,107 for queen. From Milling Road: 910-885-1800.
2. Regency-inspired Chinese chair of painted maple, $1,985. From Councill Companies: 910-859-2155.
3. Lacquered Japanese cocktail table, $3,241. From Baker Furniture: 616-361-7321.
4. Shinto shrine–style stool, $450. From Ming Tree: 408-457-2900.
5. Henredon's Chinese cabinet, $2,960. Call 800-444-3682.
6. Woven wicker ottoman on brass casters is based on a piece from Hearst Castle, San Simeon, $850. From Lane: 704-328-2271.
7. & 8. Front drawer of lacquered desk hides a computer keyboard, $4,333. Edwardian-style nesting tables with faux-bamboo legs, $3,697. Both from Baker Furniture: 616-361-7321.
9. Stickley's solid cherry chair, $940. Call 315-682-5500.



Call for your FREE Fall catalog.

1-800-543-9072

(toll free)

L.L.Bean®

Shop on-line at www.llbean.com

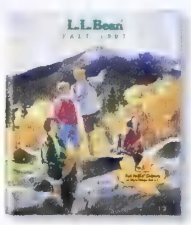
Please send me my free Fall catalog.

Name_____

Address_____

City_____

State/ZIP_____



Clip and mail to: L.L. Bean, Casco Street, Freeport, ME 04033 4660230





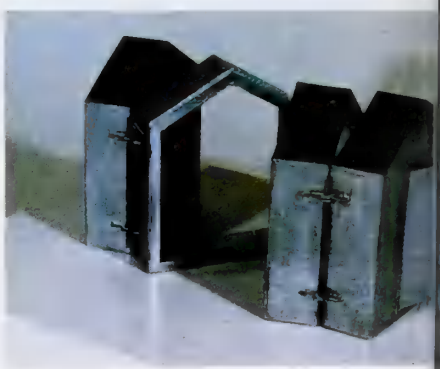
FIFTIES MEETS THE FUTURE

The latest addition to L.A.'s trendy Beverly Boulevard is SEE, an offshoot of the Manhattan home furnishings store known for stocking whatever's next in style. Part-owned by designers Jeffrey Goodman and Steven Charlton, the 4,000-square-foot space carries 25 lines of mostly European furniture, accessories, and lighting—all from *living* designers. "We're not about the classics or revamping anything retro," says Goodman, whose creations are among the few American lines offered (Doge chairs by GoodmanCharlton, above left, $1,145 each; Paesaggi Italiani System, manufactured by Edra Mazzei, $5,240). The West Hollywood store is in the former Herman Miller Showroom (below left), built in 1949 and one of only three structures designed by Charles Eames before he abandoned architecture for furniture. "The space has quite a history as far as being ahead of its time," says Charlton. "We're trying to keep ahead of the game as well." SEE, 8806 Beverly Blvd.; 310-385-1919. *Denise Abbott*

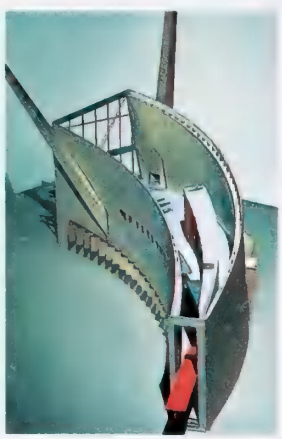
IN THE AIR

Classic American furniture gets a boost this fall as Pennsylvania House launches a collection based on the 18th- and 19th-century antiques in Bill Blass's Manhattan apartment and Connecticut house.

DRIVING FORCE IN DESIGN



For the past five years Chrysler has shown its support for daring work in architecture, graphics, and consumer products with an annual contest that has become closely watched in the design community. "The awards are important," says Chee Pearlman, editor-in-chief of *I.D. Magazine* and co-chair of the selection panel, "because there are no others that look at design as a broad discipline and that give financial recognition" ($10,000 to each recipient). This year's winners of the Chrysler Awards for Innovation in Design have just been announced. Two New York–based architectural firms—Diller + Scofidio (their snail-shaped residential project, *Slow House*, left) and Allan Wexler (one of a series of experimental maquettes, *Four Transverse Slices Building*, above)—explore the relationship between sculpture and building. Lisa Krohn is concerned with protecting the environment with consumer products like home recycling centers and human-powered vehicles. Combining his experience as a sculptor, inventor, and mechanical engineer, Chuck Hoberman builds structures, like an expanding sphere, that intrigue children as well as mathematicians. *Mobley Bowman*



WRIGHT REVIVAL



In 1955 consumers didn't appreciate the genius of Frank Lloyd Wright. That year, the architect collaborated with manufacturers to create collections of fabrics, furniture, wallpapers, and paints, offering to the public designs previously available only to private clients. The collections were not popular, and they went out of production. Today, however, interest in Wright is so strong that two of the original manufacturers are returning to the work of the master. Martin-Senour Paints is reintroducing its Frank Lloyd Wright Collection (some of the colors, below). Schumacher, working with the Frank Lloyd Wright Foundation, has launched an entirely new collection of wallcoverings including the Hoffman Ring border (left, far right). For information, call Schumacher: 800-332-3384; Martin-Senour Paints: 800-677-5270. *Sara Marisa Bliss*



SEATTLE, DANIA, LAGUNA NIGUEL, WASHINGTON D.C., MINNEAPOLIS, PHILADELPHIA, BOSTON, PARIS



[BAKER ARCHETYPE COLLECTION, DESIGNED BY MICHAEL VANDERBYL]

EXQUISITELY MADE. INTIMATELY KNOWN.

THESE ARE THE POSSESSIONS THAT WED US TO OUR PAST AND BECOME THE LEGACY OF THE FUTURE. FROM GENERATION TO GENERATION, BAKER TAKES ITS PLACE AMONG THE THINGS WE HOLD PRICELESS.

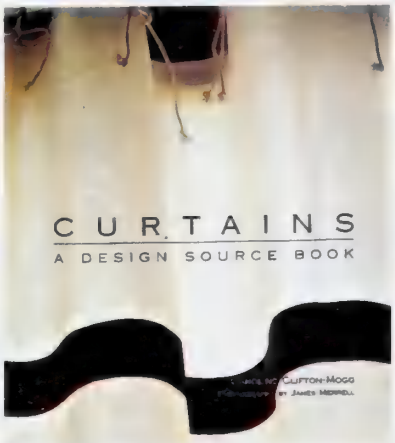
Baker

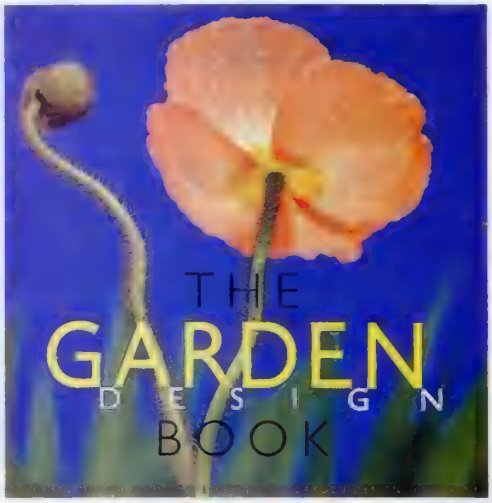
1.800.592.2537

BAKER KNAPP & TUBBS SHOWROOMS: NEW YORK, LOS ANGELES, CHICAGO, ATLANTA, HOUSTON, SAN FRANCISCO, DALLAS, CLEVELAND, HIGH POINT, TROY, OR FOR A LIST OF RETAILERS IN YOUR AREA, BAKER FURNITURE, POST OFFICE BOX 1887, GRAND RAPIDS, MICHIGAN 49501

PLEASE CALL 1.800.59BAKER FOR INFORMATION ABOUT OTHER FINE COLLECTIONS

BOOK REPORT





Are you ready to make a change in your rooms or gardens, but need some direction? If you want the pleasure of tending a garden but are pressed for time, you fit the profile of today's "new gardener," which *The Garden Design Book* (HarperCollins, $50)—a gorgeous primer by Cheryl Merser and the editors of *Garden Design* magazine—aims to serve. Its text shifts easily back and forth between such aesthetic complexities as designer Albert Hadley's all-green garden and universal stumbling blocks like unwanted rocks and unruly roots. • For detailed information on window treatments in tune with today's pared-down decor, see *Curtains* (Stewart, Tabori & Chang, $40). Author Caroline Clifton-Mogg offers simple, understated suggestions and solutions, along with step-by-step directions and source lists, for every shape, style, and size of window. • *East Meets West* (Rizzoli International, $45) beautifully illustrates South African designer Kelly Hoppen's belief that every room needs an Eastern sense of balance and simplicity. ▪ If the idea of decorating a whole house seems overwhelming, books on specific areas can break the job down into manageable parts. *Floors* by Elizabeth Wilhide (Stewart, Tabori & Chang, $40) discusses type and construction, and shows which options work best within today's modern settings. *Floor Magic* (Pantheon, paperback, $29.95) by architect Alan Berman delves deeply and comprehensively into the history, care, and restoration of every type of flooring, including inlaid marble, marquetry, parquetry, and mosaic. To order, call Books Now at 800-962-6651, ext. 1108. *Stephanie Rank*







NEW TRADE POLICY

Looking for an Italian love seat for your living room? New curtains? Furnishings for an entire bedroom? Now an interior designer and more than 80 exclusive showrooms are at your service. With Interior Options, a new program at the trade-only New York Design Center, clients can consult one of a dozen on-call decorators about any size job—whether it's covering a French fauteuil with damask or outfitting a whole house. You can buy at discount prices and pay an hourly designer's fee, or pay full price for furniture and receive unlimited consultation. For more information, call 212-726-9708. *Mobley Bowman*

SEVENTH HEAVEN

Bergdorf Goodman's seventh floor has long been a treasury of sterling silver, one-of-a-kind crystal, and fine china. Now, with 3,000 more square feet in the New York store devoted to the home, a good thing just got better. Highlights include the largest collection of Meissen porcelain in the U.S., Italian-made Zani & Zani cookware, and a new boutique for vintage blue-and-white china. Famed chef Daniel Boulud has also moved in, opening a cafe offering custom-blended teas, sandwiches, and pastries. If you're feeling decadent you can sample one of Boulud's private-stock caviars—or splurge on a tin to take home (right), $170 for 4½ ounces of Golden Osetra. Bergdorf Goodman, 754 Fifth Ave.; 800-218-4918. *Elizabeth Mayhew*



WOOLS
OF
NEW ZEALAND™

There's A Big Difference Between This Carpet And Others.



The Difference Is New Zealand.

Win Our "It's All In The Sheep" Sweepstakes And See The Difference For Yourself.

Win the Grand Prize in our IT'S ALL IN THE SHEEP Sweepstakes and you'll experience the difference – on a fabulous 10-day, trip-of-a-lifetime for two to New Zealand.

Visit a participating retailer for an official entry form, rules, and description of prizes. You could even win one of 25 second-place prizes: 4-day, 3-night resort vacations for two.

Stop by your retailer today. And look for these Sheep!

CALL 1 800 452-8864 FOR MORE INFORMATION AND YOUR NEAREST RETAILER.

NO PURCHASE NECESSARY. SWEEPSTAKES ENDS NOVEMBER 15, 1997. VOID WHERE PROHIBITED.

It's All In The Sheep



ENTER OUR SWEEPSTAKES.

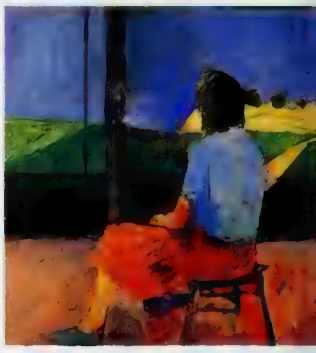


EXHIBITIONS

New York, October 4–November 2 William Hawkins was fond of saying that "you paint as you go." In his free-form paintings, on view at the Museum of American Folk Art, he changed the shape and identity of various animals, such as *Jacob's Ram* (left), c. 1986, transforming them into magical, surreal creatures. Call 212-595-9533. **Katonah, NY, September 28–January 2** Back in the 19th century, many children's construction toys were intricate playthings, the forerunners of modern models. "Toying with Architecture" at the Katonah Museum of Art looks at 200 of these structures, including the Peking Palace (above right) from 1850, made of lacquered and gilded wooden blocks decorated with hand-colored paper. Call 914-232-9555. **New York, October 19–January 4** Contemporary quilts displayed in "To Honor and Comfort" at the National Museum of the American Indian are used in baby-naming ceremonies, high school graduations, and seasonal celebrations. The stark graphic design in the Ganado Red Quilt (left) was modeled after Navajo rug designs. Call 212-825-6700. **New York, October 9–January 11** A survey of Richard Diebenkorn's work at the Whitney Museum of American Art encompasses the artist's abstract paintings as well as his representational works, such as the moody *Girl Looking at Landscape* (above right) from 1957. Call 212-570-3676. **San Antonio, October 17–January 4** Spanish folk art and its influence on Latino communities in the United States and Latin America is the focus of an exhibition at the San Antonio Museum of Art. The 19th-century Guatemalan earthenware dish (far left) and the wooden early 20th-century hand puppets from Spain (left) are among 300 examples of pottery, paintings, and furnishings. Call 210-978-8100. **Philadelphia, October 4–January 4** Although Robert Capa is best known as a war photographer, a retrospective at the Philadelphia Museum of Art includes intimate portraits of his friends and fellow artists: Pablo Picasso, Henri Matisse (above), Gary Cooper, and William Faulkner. Call 215-763-8100. **Washington, D.C., September 26–January 4** Photographs are also in the spotlight at the Smithsonian Institution, which is showing the work of Mathew Brady, the Civil War photographer whose heroic images of presidents, politicians, actors, and journalists represent a virtual Who's Who of powerful figures in 19th-century America. Call 202-357-2700. **Williamsburg, VA, October 31–September 8** During the 18th and early 19th centuries, southern girls prepared themselves for womanhood by stitching embroideries. Virginia samplers are on view at Colonial Williamsburg's DeWitt Wallace Gallery. Call 757-220-7286.











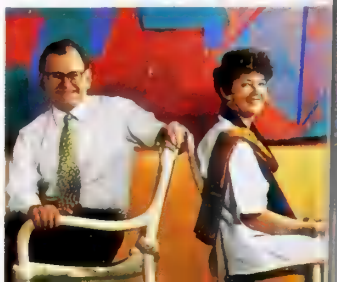


SHOWS

Philadelphia, October 17–19 At USArtists97, a fundraiser for the Pennsylvania Academy of the Fine Arts, dealers are offering paintings, sculptures, photographs, and prints. *Anthuriums in Blue Glass Vase* (left) by Joseph Stella is at the Gerald Peters Gallery. Call 215-972-0550. **New York, October 17–23** Furniture at the International Fine Art and Antique Dealers Show ranges from a neoclassical mahogany Duncan Phyfe table crafted in 1815 to Diego Giacometti's iron-and-bronze chair (right), c. 1960. Call 212-642-8572. **Chicago, October 17–19** Glass is hot at this year's Sculpture, Objects & Functional Art (SOFA) show. The life-size anthropomorphic glass sculpture (left) is by Monica Guggisberg and Philip Baldwin. Call 800-561-7632. **Chicago, October 17–19** Britain's John Makepeace (shown seated in his Knot chair, with wife, Jennie, right) is exhibiting his handmade furniture at the Chicago Design Show. Call 800-677-MART. *Beth Sherman*









She manages a career, a family and the household assets. Super woman? No, the average woman.

It's no longer unusual for a woman to oversee the family assets. The secret, as with everything else in your life, is doing it well. You'll want all the tools successful investors use to master their portfolios. Including the insight a Smith Barney Financial Consultant can offer you. With the right partner, you can do more than take control of your financial life. You can actually enjoy it.

For your complimentary copy of "The Journey To Financial Empowerment," call 1-800-EARNS-IT, EXT. 532.

Smith Barney supports Breast Cancer Awareness Month and other women's health issues. Call for our free report, "The New Women's Movement."

SMITH BARNEY

They make money the old-fashioned way.
They earn it.®

© 1997 Smith Barney Inc. Member SIPC

A Member of *TravelersGroup*

EARTH ANGEL

New York designer Clodagh fuses natural elements and industrial materials in serene rooms that shimmer with mystery

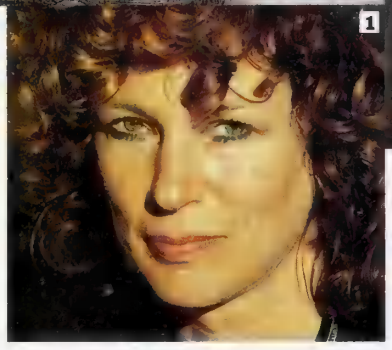
By Christine Pittel











Like an alchemist, Clodagh can turn the commonplace into the rare. Concrete poured and sealed becomes a velvety countertop. A window shade metamorphoses into a glimmering veil when woven from copper. Honest materials like wood, stone, water, and even cold rolled steel run through her work. Sensuousness is the grail. "I shut my eyes when I'm feeling fabric," she says.

Elementary yet ethereal, that's Clodagh (1). Her new Fifth Avenue Elizabeth Arden salon (2). An elliptical 5-foot-long sconce floats on a column in an office designed for Electra Entertainment (3). Streamlined Zen headboard (4). African sculpture and 15th-century figures accent Clodagh's foyer (5). A native bowl from Fiji and palm-tree trunks inspired the Primitive table (6).

The Irish-bred, New York–based designer has always been in touch with the elements. Born in Oscar Wilde's old house on the shore of Lough Corrib, she grew up without light switches or central heating—just oil lamps and a peat fire at the foot of her bed. "We were decaying Irish Protestant gentry," she says. "My parents simply sold another antique to send me to boarding school." Roaming the countryside as a child, she learned to look closely.

She asks her clients where they have been happiest, then tries to cue subliminal sense-memories with texture and light. Manhattan's resident design mystic—who intuitively understood *feng shui* before it was fashionable—may talk of astrological signs and energy fields. But peer through the ether and you'll find her feet planted firmly on the ground. "My fascination with patina may be the result of my hatred for housekeeping," she admits.

Her mantra is "Contemplate, cleanse, clarify, and then create." This month her new showroom opens to the public with a collection of furniture in addition to her line of fabrics; lighting designs will be next. For Elizabeth Arden, she is revamping the Red Door salons and spas: "When steel appears, it's definitely in disguise." But those who might think this iconoclastic designer an odd choice for Arden should reconsider. How appropriate for a spa to choose someone who believes that design is a healing art. ■



Modus Operandi

- The bedroom should be minimal, just a blank canvas for your thoughts in those moments before you fall asleep or get up. No home office in the bedroom.
- Nothing changes the mood of a space more quickly than lighting. I like six-foot-tall Noguchi paper lanterns that sit on the floor. An up-light under a plant will create a beautiful spray of shadow on the ceiling.
- I think bathrooms are a place to spend money. If there's no window, cut a slot in the wall from floor to ceiling for sandblasted glass and put lights behind it. I like concrete, teak, or flamed-granite floors. His-and-hers medicine cabinets may save a marriage. Add a reading light over the bathtub. An art ledge can hold a photograph.
- In the kitchen, install lights in cabinets that go on as soon as you open the door.
- If you're stuck with deep cabinets, put the shelves on drawer slides.
- Run an outlet strip along with the under-the-cabinet lighting to get plugs out of sight.
- I keep spices face-up in a drawer beside the stove and run a rail under the counter all the way around for dishtowels.



© 1997 Intel Corporation. BunnyPeople™ character trademark and copyright 1997 Intel Corporation. All rights reserved.

Good thing the name wasn't any longer.

The Pentium® II processor from Intel.

Intel's top engineers have just one thing on their mind: The Pentium® II processor. And with good reason. They designed new architectural features into the processor, plus Intel MMX™ media enhancement technology, to deliver a new kind of PC experience. We call it visual computing. Now, when you run software designed to take advantage of the Pentium II processor features, you'll notice a difference in editing home videos, enhancing your favorite photos, even making a video phone call on your PC. So if you want the ultimate PC experience, just remember one little number. www.intel.com

intel®

The Computer Inside.™



BLOOMING MINIMALISM

Fashion and flora cross-pollinate to propagate the newest look in bouquets

By Margaret Kennedy



Dashing up Madison Avenue, I stop in my tracks at a glimpse of the drop-dead vase of 400 calla lilies in Calvin Klein's shop. This imposing bouquet sits just inside the door in a huge glass cylinder. Casual the lilies are not. Each flower tip carefully points out, stems are exactly the same length, bundled, then given a calculated twist in the middle. Even the water level is precisely two inches from the top. In a minimalist design moment, this is quintessential floral minimalism—pure architecture.

"I've always done clean arrangements," declares Michael George, the man behind this Calvin Klein trademark, ever-present in the shop since it opened. What interests me is that these stylish arrangements of tightly grouped all-of-a-kind flowers are the current floral haute couture.

Fashion designers and editors jumped on this look. Bill Blass is a fan of Miho, who brings Japanese Zen to flower arranging. "I keep everything very simple," she says. "If you cut flowers all the same length, when you put them in a vase they will by nature form a dome." With such insistent simplicity, botanical quality is imperative. Both George and Miho have cultivated special sources for flowers.

Poring over photographs of British decorator David Hicks's tablescapes back in the 1960s, I remember being struck by the strict format of his flowers—always cut short, no leaves. He'd cluster several geometric vases—in different sizes—and fill each with one type of flower. The color choices would echo the colors in the room. Yes, there have always been simple bunches of one flower—you go out to the garden and pick tulips or peonies and plunk them in a vase. But what Hicks did was different. These flowers were edited. They had style.

Especially after the multifloral extravaganzas of the eighties, today's sleeker, pared-down looks are refreshing and right. FTD take note!



My mother occasionally reminds me that when I was ten years old and my chore was dusting, I'd do a quick once-over and head out to the garden for a big bouquet. My theory was that no one would notice the dust—they'd be looking at the flowers! I'm afraid I still feel much the same. But now I've got to pick *only* zinnias so I can be minimalist chic. ■

For answers to your decorating questions, visit our Web site at http://homearts.com/mail/hbpeggy.htm

The look, from top: Even carnations are stylish massed in pleated tin, B. DeJuan Stroud. Twisted chocolate cosmos, Miho. Apricot roses in frosted glass, Michael George. Simple shapes work best: from left, ceramic gourd vase—great for one blowsy flower; chemist's beaker, Ad Hoc; rectangle, Troy; black ceramic, Intérieurs; trumpet, Pottery Barn; classic Alvar Aalto and ceramic pot, Ad Hoc. A David Hicks room from the 1960s.

FLOWER ARRANGEMENTS PAUL WHICHELOE INTERIOR FROM DAVID HICKS ON DECORATION FOR MORE DETAILS SEE READER INFORMATION


It was a dark and stormy night.
Cool.
skylights and roof windows
VELUX®
For your free brochure call 1-800-283-2831.
www.VELUX.com



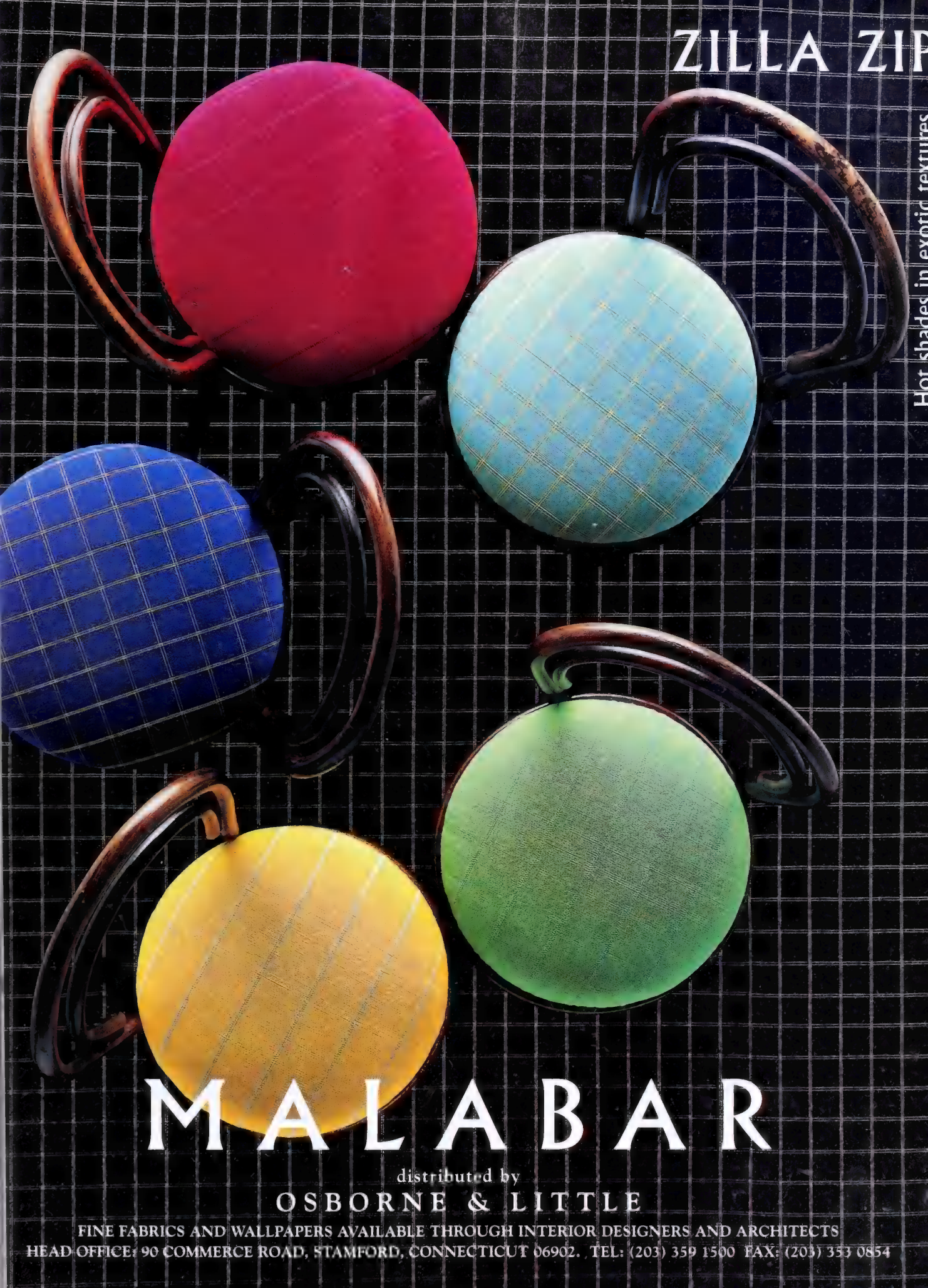
The Casablanca Collection made of rattan peel woven onto a solid wood frame is available as shown for immediate delivery. Also available in a light Natural finish. For a Grange catalogue send $10 to Grange Furniture, Inc., 200 Lexington Avenue, New York, NY 10016.

Grange

1·800·GRANGE·1

SHOWROOMS ATLANTA 404·237·3641 • BOSTON 617·542·3172 • CHICAGO 312·527·1919
DALLAS 214·744·9007 • DANIA 954·925·8895 • DENVER 303·777·1866 • LOS ANGELES 310·659·7898 • NEW YORK 212·685·9057
PHILADELPHIA 215·557·0118 • SAN FRANCISCO 415·863·6406 • TROY 248·649·9372 • WASHINGTON, DC 202·488·0955

STORES GRANGE Naples, FL 941·262·2448 • PORTICO NEW YORK Spring St., NY 212·941·7722
West Broadway, NY 212·941·7800 • Broadway, NY 212·328·4343 • Columbus Ave., NY 212·579·9500
Bridgehampton, NY 516·537·1449 • Short Hills, NJ 201·564·9393 • Greenwich, CT 203·629·5700
Westport, CT 203·222·8201 • SCANDIA DOWN Kansas City, MO 816·753·4144
MEUBLES GRANGE Montreal 514·843·7686


ZILLA ZIP
Hot shades in exotic textures
MALABAR
distributed by
OSBORNE & LITTLE
FINE FABRICS AND WALLPAPERS AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS
HEAD OFFICE: 90 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902. TEL: (203) 359 1500 FAX: (203) 353 0854









Beacon Hill Furniture, Fabrics, Trim and Accessories are available through architects and designers. North American Showrooms: Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, Houston, Los Angeles, Montreal, New York, Philadelphia, San Francisco, Seattle, Toronto, Troy, Vancouver, Washington D.C. To know more, please call 1.800.921.5050

©1997



AT A DESIGN CENTER NEAREST YOU...

DECORATION & DESIGN BUILDING
D&D Market '97 International Perspectives
October 7-8
New York, NY
Two full days of the very latest industry design trends presented by world renowned designers, authors, editors and manufacturers. For more information call 212-759-8814.

The Art of the Painted Finish
November 11
10:00 am
The Tuesday Designers' Series continues with Dr. Lucylee Chiles, Exectuive Director of The Isabel O'Neil Studio, chronicling the making of painted furniture. For more information call 212-759-8814.

THE NEW YORK DESIGN CENTER
Grange Fall Reception
October 9
5:30-8:30p.m.
New York, NY
Grange Furniture hosts a fall reception with House Beautiful and The New York Design Center. For information, call 1-800-GRANGE1.

Streets of New York
October 30
6:00-8:30 p.m.
"Streets of New York" in conjunction with InterPlan '97, will host a cocktail reception on the 13th, 14th and 15th floors of the New York Design Center. For more information, call 212-679-9500.

CANstruction
November 13
6:00-8:30 pm
A gala preview and reception for 35 pre-eminent architect and engineer firms displaying their constructions made from cans. All proceeds go to Food For Survival. For more information, call 212-689-2177.

DALLAS DESIGN DISTRICT
Holiday Wreath Collection
November 11
Dallas, TX
This 5th Annual Holiday Event benefitting DIFFA will showcase a dazzling array of holiday wreaths designed by showrooms of the Dallas Design District, local interior designers, architects, artists, florists and celebrities. For more information, call 214-698-1300.

CHICAGO MERCHANDISE MART
Celebrations At Home
November 12-15
House Beautiful joins the Women's Association of the Chicago Symphony, at the Chicago Merchandise Mart, in presenting Celebrations at Home - a collaboration of imaginative ideas for decorating and entertaining at home. This four-day event begins with an evening preview on Wednesday, November 12. For more information and to purchase tickets, call 1-800-223-7114.

BOSTON DESIGN CENTER
Designer On Call
Boston, MA
A free service linking consumers with 70 showrooms through a pre-screened network of qualified designers. Designer on Call offers one hour complimentary interior design consultations to help demystify the benefits of enlisting a design professional. For information or to schedule an appointment, call 617-338-6785.

Contact the following Design Centers for more upcoming events:
Design Center of the America, Dania, FL - 954-920-7997
Pacific Design Center, West Hollywood, CA - 1-800-732-3272

Beacon Hill





1 Rm, Perfect Vu

City or country bedroom that holds the day at bay. Sumptuously furnished with silken ease, quiet glamour nd touches of color. Timeless contemporary for those who consider rest a refined art.



FOR LITERATURE ON OUR SELECT LINE OF HAND-CRAFTED FURNISHINGS FROM AROUND THE WORLD, CALL 1-800-692-2112.



La Barge

BRING HOME A PIECE OF THE WORLD™

Monique Savarese shown on Elle sofa in white linen.

DIALOGICA

"I love when people are passionate about their furniture."
Monique Savarese, designer



Furniture & rugs. Call for a catalog.

The World of Dialogica

New York 484 Broome St 212 966-1934 1070 Madison Ave 212 737-7811

Los Angeles	Chicago	San Francisco	Miami	Boston	Cleveland	London	Hong Kong
213 951-1993	312 988-7791	415 441-1696	305 672-8800	617 451-2212	216 464-0898	44 171 414 2464	852 2 973-0802



FOR A 100-PAGE COLOR PORTFOLIO ($15.00), CALL 1.800.662.4847 OR WRITE TO McGUI

FURNITURE COMPANY, HB10-97, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRA

SAN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOS

SCOTTSDALE ATLANTA DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO T

bedroom thoughts

"ribbon trim
- detailing
for definition"

"pleated silk
- I like the texture"

"italian satin
- very lustruous
very glamorous"

"tiny woven stripe
- ties it all
together"





DIANNE MORRIS

FOR BAY LINENS™

152 Madison Avenue, New York, NY 10016

AVAILABLE AT bloomingdale's 1 800 555 SHOP — ITEM REFERENCE #M494

SIMULTANEOUSLY DELIGHTING THE SENSES WHILE EASING THE MIND.



"Summer Pavilion"

Trevira





Gentle breezes creating dancing shadows on the wall. The relaxing atmosphere of a cool summer evening. Clodagh captured this feeling with flame-resistant textiles made of Trevira. And she's not alone in her choice. Trevira CS fabrics have been successfully ing Europe by keeping within the strict safety ards, while Trevira FR fabrics have been g their way across America. And now e both going global.

he Trevira fibers are manufactured in way to make them permanently flame-resistant. It's what makes these textiles so safe, even for the environment. Although this isn't the only reason that Trevira CS and Trevira FR textiles are interesting. It's also because they can be used in a limitless number of ways. Today, there are already over 3,000 collections.

They've been seen working in top offices. Brightening up hospitals. Staying in Five Star hotels. Soaring at 30,000 feet in airplanes. Zooming across continents in high-speed trains. Plus, cruising the oceans in luxury liners. If you'd like to know more about Trevira CS and Trevira FR, call us: 704 480 4844.

TREVIRA®
TREVIRA® FR
CS

COVERING THE WORLD WITH SAFETY FIBERS.

With Designer On Call at Boston Design Center,

Anything

can be

arranged.



When you furnish your home or office, anything is possible. So how do you choose the arrangement that's best for you? An interior designer can help. And so can Boston Design Center. Our new **Designer On Call** program helps you access the finest in furnishings, fabrics, floor and wall coverings, kitchens and baths, antiques, lighting and accessories. Call 1-800-743-2727 or 617-338-6785 to schedule your appointment.

DESIGNER ON CALL AT BOSTON DESIGN CENTER IS A SERVICE PROVIDED BY BOSTON DESIGN CENTER. • ONE DESIGN CENTER PLACE • BOSTON MA 02210

CALL **1-800-743-2727** OR **617-338-6785** FOR INFORMATION AND AN APPOINTMENT.

VISIT US ON THE WORLD WIDE WEB AT **www.bostondesign.com**

BOSTON DESIGN CENTER

A Crow Design Centers Project

Member Design Centers International, an association of the finest Design Centers in the world


HOW TO EXPLAIN THIS CENTURIES-OLD
FASCINATION WITH CRYSTAL?
We like to remind
ourselves of how it all began.
The earliest crystal chandeliers were hung with rock crystals,
highly irregular in their natural shapes and composition.
Perhaps because we go back so far ourselves (the Schonbek
company was founded in 1870 in Bohemia), we see the evolution
of the crystal chandelier as never-ending. We are still discovering
new ways to reinvent crystal and pay tribute to its origins in Nature.
An example is our contemporary design called Rivendell, in which a deeply-textured,
seemingly time-ravaged frame is encrusted with thousands of precious crystal jewelry beads.
hen considering
crystal, make sure
it's a Schonbek.
EYOND LIGHTING 1.800.836.1892
SCHONBEK
Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment.
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 email: sales@schonbek.com Website: http://www.schonbek.com

97

Celebrations AT HOME™

AN ANNUAL SHOWCASE OF INSPIRING INTERIOR DESIGN AND ROOM SETTINGS FOR ENTERTAINING



DOMINIQUE VORILLON



ELIZABETH ZISCHE



MICHAEL ARNAUD



ROBERTO GILI

November 12-15, 1997

The Merchandise Mart, Chicago

For Showcase Tickets Call 800/223-7114

PRESENTED BY THE WOMEN'S ASSOCIATION OF THE CHICAGO SYMPHONY ORCHESTRA AND MERCHANDISE MART PROPERTIES, INC.

1997 Fieldcrest Cannon, Inc.



With colors like these, you may repaint your bathroom to go with your towels.



ROYAL VELVET

100% Cotton. 1,000% Color.

by Fieldcrest







REFLECTED GLORY

William Yeoward mines the 18th and 19th centuries to create a collection of glassware—wine and whiskey glasses, biscuit boxes and bonbonnières—with surprisingly modern appeal

By Christopher Petkanas

Yeoward's prototypes are acquired at country-house sales and from dealers. He drew on a huge personal archive in designing his new collection. Above, left to right: Naomi tazza and Georgia tumbler; Yeoward at his circa-1830 Gothic-style house in England, where these pictures were taken; Sissy compote and Leonora tumbler. Below: Eve goblet (lying at left), Leonora flute, Caroline and Delia wineglasses, Pearl goblet, Flavia and Leonora wineglasses, Stella goblet (lying at right).









English designer William Yeoward, in a typical take-no-prisoners evaluation, finds much of the glassware made today "dowdy and frumpy." And while he loves antique glass, he grew frustrated at rarely being able to find sets—and tired of paying sky-high prices.

Yeoward's solution was to launch his own 300-piece collection of hand-blown and -cut lead crystal, one that revisits the glory days of grand-scale country-house entertaining in England and Ireland. William Yeoward Crystal is produced mainly in Hungary and the Czech Republic by John Jenkins & Sons, one of the most prestigious English companies in the field.

While some items are composites—a wineglass may be composed of the foot of one period design, the bowl of another, and decorated with the cutting of a third—others are precise replicas of vintage pieces that Yeoward has acquired over the years. Yeoward says that for him to reproduce a Georgian, Regency, or Victorian piece it must have clean and simple lines, and it must be useful—even if that means deploying an elegant scroll-footed saltcellar as a paper-clip holder. ■

The collection's range is impressive. Above, left to right: Eunice, an early-19th-century compote with a castellated rim and quatrefoil finial; Margot pitcher and Blue Vera and Amethyst Avril wineglasses; Rosie vase with a sawtooth rim. Below, left to right: The Champagne flutes Pearl (lying), Beatrice, Catriona, Laura, Sybil, and Caroline; Pearl highball and tumblers; Diana decanter with a coin stopper, full-bellied Serena pitcher.







©1997 Robert Bosch Corporation Sales Group

With all its innovative features, the new Bosch dishwasher has become the benchmark in the industry. It offers you the most interior room.* In fact, the tub is so tall you can put 10-inch dishes and even stemware in the top rack.

THIS SLEEK NEW MODEL IS QUIETER AND HAS MORE INTERIOR ROOM THAN ANYTHING IN ITS CLASS.

It is also the quietest* dishwasher you can buy. It's so quiet, you almost have to touch it to know it's running. And with four spraying levels and water that's heated up to 161° F, you get the ultimate in sparkling clean dishes. To see for yourself how well the Bosch dishwasher performs, call 1-800-866-2022 for a retailer near you. And take one for a spin.

BOSCH®

A NEW LINE OF THINKING

*Based on premium domestic models available April 1, 1997.


1


2


3


4


5


6


7


8


9

TAKE NINE

Using faux and fantasy paint finishes, artisans from the Isabel O'Neil Studio Workshop team up with nine designers to glorify a simple country chair

By Suzanne Charlé

The cast of characters: Nine top designers and a score of skilled artisans from the Isabel O'Neil Studio Workshop, America's premier school of faux and fantasy painted finishes. The assignment: Take a chair from the French design firm Pierre Deux—in this case a French Restoration–style country chair—and give it a whole new identity.

The results, as seen at left, are as varied as the people who worked on them and the finishes available (some 90 different patterns and a full spectrum of colors). Designer Katina Arts Meyer kept her theme constant with the rustic style of the chair, utilizing Italian Piedmontese and lacquer eggshell finishes and antique gilding (6). Jeanne-Aelia Desparmet-Hart totally "cleaned up" the chair by filling in the back and having it painted in a negoro nuri red finish, then hiding the legs under a matching skirt (5). Robert Couturier set his team of artisans to work painting an elaborate black-and-white flora and fauna motif in the 18th-century Vizagapatan style from India (9). Jean-Pierre Heim ignored the soft curves of the country chair and went with a geometric black-and-white penwork design (7), while Jorge Letelier and Sheryl Rock approached the chair from a utilitarian point of view, specifying a Japanese lacquer finish typically used for bowls (1). To keep things "centered," they hung an antique plumb line on the chair's back.

The chairs are clearly seats of authority, but the authority is based on faux and fantasy tech- >

Finished: 1. Yellow negoro nuri; 2. Gray shagreen; 3. Leopard; 4. Rice lacquer with gilding and penwork; 5. Red negoro nuri and eggshell; 6. Italian Piedmontese, eggshell with antique gilding; 7. Geometric black-and-white penwork; 8. Green tortoiseshell, ivory, and penwork; 9. Black-and-white 18th-century Vizagapatan.

© 1997 525 MADE IN AMERICA PHOTO: DAVID LANGLEY AD: LEIBLER-BRONFMAN-LUBALIN



Bernard spends a quiet evening at home
enjoying the warmth of a brandy and his favorite 525 chenille throw.

525
made in america
homewear

CONTEMPORARY KNITWEAR

525 made in america. For men, for women, for the home. (Dogs optional.)

Henri Bendel • Fred Segal • ABC Carpet & Home • Takashimaya
Or call (212) 921-5688.

niques that come from all over the world and date back centuries. The fact that such techniques exist in the United States is due in large measure to the O'Neil studio, which since its inception in 1955 has been utilizing the old guild system to teach the art of finishes.

There is, as the school's director, Dr. Lucylee Chiles, says, "nothing quick about what we do." The finishes on the chairs require as many as ten coats of paint along with ten coats of finishing varnish, and then wet-sanding. The artisans worked on the chairs for several months, devoting more than 100 hours to just one of these four-legged works of art.

"Walking into the school was like walking into a chocolate factory—which finish to try first?" says Jane Victor, a designer who finally chose rice lacquer with gilding and penwork to finish her chair (4). In the rabbit warren of rooms at the school in Manhattan, a wall is studded with examples of the finishes: malachite, tropical woods, gilding, sharkskin, lapis lazuli; there are over a dozen types of marble finishes alone.

Victor picked a 15th-century finish known as Chinese golden grain. After a black lacquer is applied, rice is dropped on the wet paint. When the paint has dried, the rice is flicked away and layers of gold and red leaf are applied—some fifteen in all—and then are sanded and varnished to give a smooth finish that still has all three colors peaking through where the rice grains had once been. Victor felt that something as serious as the golden grain finish needed a bit of whimsy, so she had Nancy Nahon—one of the master artisans—paint a little mouse on the back of the chair "because, after all, he'd be looking for the rice."

Whimsy abounds in these chairs. Odile de Schietere had just come back from a trip to South Africa's Kruger National Park that got her thinking about old ivory and tortoiseshell. She asked Ruth Carlucci to paint those finishes on the chair (8).

Another designer, Jeanne-Aelia Desparmet-Hart, had seen the eggshell technique used on vases by Jean Dunand in the twenties and thirties and decided to see how it would work on her chair (5). Finisher Bathsheva Rifkin soaked the shells of a dozen eggs in vinegar to loosen the membrane, then soaked them overnight in bleach to make them more fragile. Finally, she broke the shells and, with unimaginable patience, pasted the pieces of this smallest jigsaw puzzle one-by-one onto the chair.

Although the artisans were all eager to participate, they sometimes felt their projects would never end. Inge Peters, who was tapped by Christine Lambert to paint the sharkskin, or shagreen, chair (2), said that the oil glaze and water finish typically requires a flat surface because the pattern is created by water droplets that are allowed to dry on the wet paint. "The chair didn't have one flat surface, which of course meant that the droplets wanted to run," Peters says. "The designer was undeterred." Peters managed to cover the chair in faux sharkskin by painting one small patch at a time, and by making the droplets smaller, the more curved the surface became. "I just sat there like a little squirrel with an orange stick, trying to stop the droplets from running," Peters says, noting that next time she does shagreen she is hoping for a flat surface.

Roger de Cabrol (3) was inspired by a striped canvas named for French designer Madeleine Castaing. "I got one of the last remnants—at $200 a yard. It's woven in small quantities and may be discontinued. I thought: the fabric is almost extinct, like the leopard." Charles Kennedy worked on the "endangered chair." "We had fun," says de Cabrol, "although I did have sympathy for him—he said he had spots before his eyes."

One of the things that both artisans and designers like about these finishes is that they create a sense of opulence in a world where the real objects—tortoiseshell, ivory, leopard skin—are best left to their natural owners.

The chairs will be auctioned at Pierre Deux on October 8 to benefit the American Hospital in Paris and the Isabel O'Neil Foundation (all the materials and labor were donated). On October 1 they will make their public debut in the windows of Pierre Deux's Madison Avenue store. ■





CENTURY

SHUFORD DIVISION

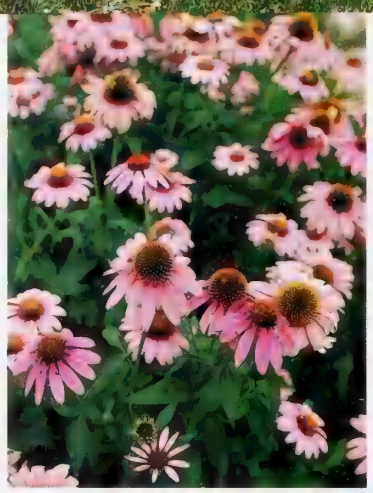
Set your sights in a new direction with Century's Citation Collection, casual contemporary furniture that calls upon the elements of classical design. To order the Citation Collection catalog, please send $10 to Century, Dept. 44, Box 608, Hickory, North Carolina 28603. For a free brochure and the resource nearest you, please telephone 1-800-867-0510. Showrooms in Chicago; Houston; Seattle; San Francisco; Los Angeles; Laguna Niguel, CA; High Point, NC.



PRAIRIES RECLAIMED

Our concern for the grasses and flowering forbs of the Midwest has lagged far behind our passion for other wildflowers, but now enthusiasts are rallying

By Carolyn Ulrich



Americans have never quite known what to make of their land. Was it, as the Puritans believed, a force of darkness, something to be kept at bay and under control? Or was it a source of universal good, abounding in moral lessons à la Rousseau and the Romantics? Out in the Midwest, yet another viewpoint took hold: The land was good, all right—but for money-making agriculture.

It's hardly surprising that the vast midcontinental region of our country—stretching from Manitoba to Texas, Ohio to Colorado—became the world's breadbasket. Ten thousand years of evolution following the last glacial ice melt had created a land of exceptional fertility. Carpeted by hundreds of species of grasses and flowering forbs (nongrass prairie plants) whose roots burrowed ten, fifteen, twenty feet into the ground, the prairie grew rich from the underground decomposition of this plant material—just the opposite of a rain forest, where the fertility is purely a surface wonder.

Early midwestern settlers, whose forebears had hacked their way through the eastern forests, must have been flabbergasted at their newfound landscape. Who had ever seen such grasses, so tall you could lose your children and cows in them if you weren't careful? Or such flowers, sparkling with brilliant jewel tones of ruby, sapphire, and topaz? Then there was the bur oak, a tree with bark rugged enough to laugh its way through prairie fires. Small wonder that when the Bostonian poet William Cullen Bryant ventured forth to visit his brothers in Illinois, he couldn't help but follow up the 1832 trip with a paean: "The unshorn fields, boundless and beautiful / For which the speech of England has no name," he rhapsodized. As for the flowers, they were "golden and flame-like whose glory and whose multitude / Rival the constellations!"



The speech of France had no name for these >



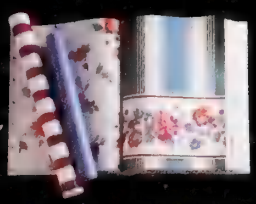


Prairies bloom, clockwise from top: Coneflower (Ratibida pinnata) *at a restored prairie in the Owen Conservation Park in Madison, Wisconsin. Blue-eyed grass, a member of the iris family. Side-oats grama grass at the Freda Haffner Kettlehole Prairie near Milford, Iowa. Joe-Pye weed, popular for perennial borders and home gardens. Purple coneflower, one of the first prairie flowers to be used as an ornamental.*



Looking for the perfect wallpaper? Sherwin-Williams can save you big time.

Your nearby **Sherwin-Williams** store has an exclusive service that can help you find the wallpaper you want quicker and easier than anywhere else. Which means you'll



save a lot of time. You'll also save a lot of money. Choose from **hundreds of thousands of patterns**, all backed by our **Low Price Guarantee.** If you find a lower price, we'll match it. **Call 1-800-4-SHERWIN** (1-800-474-3794) for a store near you. And start saving big time.

SHERWIN Williams

WHERE TO GET IT.®

© 1997 The Sherwin-Williams Company. Low Price Guarantee applies to retail sales only. Competitor's price must be verifiable. See store for details.

"How gorgeous we could make the world if we took out lawns and grew the native plants that bring back birds and butterflies," says Lorrie Otto

grasslands either, but 17th-century French explorers settled on their word for meadow—prairie. It was, however, hardly adequate for a unique ecosystem where so many colorfully blooming species flourish so closely and cooperatively together. Here, low-growing plants bloom in spring before taller ones have even sprouted. And underground, the fibrous root systems of some species twine around the tap roots of others, enabling two plants to occupy virtually the same space. The extreme depth of these roots is a major reason that prairie plants are impervious to drought. Another is that many grasses have developed an alternative form of photosynthesis, C4 (or carbon dioxide capture pathway), which keeps them from going dormant in the high heat of summer and allows them to survive with minimal water.

Five years after Bryant raved about the beauty of the prairie, the instrument of its destruction was invented. In 1837 John Deere produced the steel plow, which would enable farmers to turn grasslands into fields for corn, soy beans, and wheat. Towns, factories, and roads followed and today in Illinois, the so-called Prairie State, less than one-hundredth of one percent of original tallgrass prairie remains.

Midwestern grasses and forbs were virtually ignored until recently, although Americans have periodically been mad about other groups of wildflowers. (In the 1880s the Rio Grande and Western Railroad ran "wildflower specials" up the Colorado mountains, and Mrs. William Starr Dana's 19th-century books on eastern woodland plants became bestsellers.) Now, however, increasing numbers of midwesterners are mobilizing to save prairie remnants, to reconstruct new prairies, and even to put in prairie gardens around their houses.

As early as the 1930s the University of Wisconsin decided to include a reconstructed prairie at its new arboretum, but this was a tentative effort, and the prairie movement did not really take off until the 1960s. In 1962 the director of Chicago's Morton Arboretum authorized the institution to begin planting a prairie and put Ray Shulenberg in charge. The now-retired Shulenberg describes his masterpiece today as "a joy to go back and see." The 1960s also saw the emergence of Doug and Dorothy Wade as movement leaders. Students at the University of Wisconsin in the 1930s, just when its reconstructed prairie was going in, they had developed a lifelong interest in native midwestern plants, and Doug later became a professor of natural history at Northern Illinois University in DeKalb. True visionaries, the Wades started one of the country's first prairie plant nurseries—Windrift Prairie Shop in Oregon, Illinois—and they also organized the first North American Prairie Conference in 1968. Lorrie Otto attended the second.

Otto's role in mobilizing home gardeners to the cause cannot be overstated. She had emerged as a community leader in the late sixties after becoming concerned about her Milwaukee suburb's weekly DDT spraying for mosquitoes. Her work helped lead to hearings that banned the pesticide in Wisconsin. (So conclusive were the hearings that in 1972 the EPA banned DDT in the entire U.S.). But in 1970, with the hearings successfully over, the fifty-year-old Otto looked around at the world and asked herself, "Well, what can I do next?" The answer came at Doug and Dorothy Wade's conference, where she heard for the first time about the disappearing prairie and realized she could "save some prairie plants." She responded by chopping down the 64 Norway spruce trees that had shaded her one-acre lot and replacing them with an array of native plants. Although many other Milwaukee homeowners have since followed suit, large-scale conversion to the cause took time. Once when Otto's garden was young, the town actually mowed it down because a new neighbor, thinking she was looking at a vacant lot, reported it to authorities. Otto swiftly set the officials straight and was eventually reimbursed for her loss.

Passionately concerned about pesticides, pollution, and water use as well as the insidious way that landscaping with lawn increases them all, Otto continues to evangelize, winning converts with her dynamic lectures and sheer force of personality. "How gorgeous we could make the world if we took out lawns and grew the native plants that bring back birds and butterflies," she implores. "And it's so much *fun* once you find out you can do this." Eager to share the fun, Otto organizes a tour each year that includes her own garden and those of her followers who have dug up lawns to go native. "Their lives change," observes Otto of the tour-goers, who see the beauty of the native wildflowers and the diversity of the wildlife. "And," she adds, "knowing there are no pesticides gives you such comfort, such a safe feeling."

Meanwhile, down on the academic farm, Darrel Morrison was preaching the word about native plants to his classes at the University of Wisconsin and, for the first time, attracting the interest of the corporate world. In 1972 he designed a two-acre prairie-style landscape surrounding a lawn for the CUNA Mutual Insurance Company in Madison. Two years later he designed an eighty-acre prairie for the GE Medical Systems Division, west of Milwaukee. In both cases, officials in the corporations had read about Morrison's naturalistic plantings and wanted something similar. Although the CUNA garden has been lost to building expansion, the GE prairie is intact, and Morrison, based today in Georgia, continues to design native plant gardens around the country. He recently served as environmental design consultant on the new native plant botanical garden at the National Wildflower Research Center in Austin, Texas.

Morrison sees environmental concerns as prime factors motivating the interest in native grasses and forbs, but he also stresses "the aesthetic of prairie landscaping—its pleasing contrast to predictable lawn and shrubs, and the fitness of >

With all the effort you've invested, you could claim her as a dependent on your 1040.



Still, there's one more investment you can make. Eukanuba® Dog Foods. It's that nutritional edge that sets your dog unmistakably apart. ■ To begin with, dogs are best fed as carnivores. Their diet naturally requires more meat than ours does. We help them get it. From puppyhood up, Eukanuba® is scientifically formulated to provide a precise balance of real chicken or lamb and quality ingredients that completely satisfies dogs' ongoing nutritional needs. Eukanuba is also highly digestible, and dogs love its taste. ■ Meanwhile it promotes optimum muscle and skeletal development. Proper weight. Energy. Clear, keen eyes. Above all, health and an appetite for life. This applies equally to active working dogs and sedentary aristocrats. ■ Eukanuba simply helps great dogs become incredible ones. We have been proving it for over 50 years. See for yourself. Starting tonight.

All Eukanuba® products now have OmegaCoat™. A rich, glossy coat means your dog is getting proper nutrition. Eukanuba with OmegaCoat makes it happen. Eukanuba with OmegaCoat nutritionally manages skin irritation, rejuvenates dry skin and promotes a rich, healthy coat. It is a university research-proven balance of Omega -6 and -3 fatty acids. Closer to home, you'll begin to notice an improvement in your dog's skin and coat in as little as 6 to 8 weeks.



IAMS COMPANY

Eukanuba®
Dog Foods
Results Oriented Nutrition
For more information call toll-free 1-888-385-2682.

A small May-blooming garden could include yellow star grass, shooting star, bastard toadflax, hoary puccoon, violet wood sorrel, and blue-eyed grass

using plants where they belong." Is prairie gardening a fad? Not anymore, he says. Now it's a "sustainable trend," helped in no small measure by the increasing number of nurseries growing and selling prairie plants.

The owner of one of those nurseries is Neil Diboll. Once "a wild-eyed radical who thought all business was bad," he fully appreciates the irony of having become a businessman himself. And just how is business? "Fifteen years ago, I couldn't give this stuff away. Now I can't grow it fast enough," he marvels. Diboll cites three reasons for the change. The first two are utilitarian and ecological: A prairie garden takes less time and money to maintain than a traditional landscape and is less dependent on chemicals and water use. The third reason has to do with what Diboll calls the psychic connection to the earth. "We're divorced from nature," he contends, "and many people have realized there has to be a connection."

Diboll, like many of his colleagues working with native plants, designs and installs prairie gardens. Some of these are modest affairs—a perennial border with Joe-Pye weed, culver's root, and smooth penstemon instead of delphiniums, foxgloves, and roses. Others may be larger in scale but with masses of just a few colorful species: purple coneflower, rudbeckia, and aster. The third, and what Diboll likes to do best, is a real prairie, in which he plants a "self-supporting, integrated *community* of, say, 27 flower species and five grasses that eventually go where they want." As such a planting develops, hitting full stride in its fifth year, something Diboll calls the "web of life" becomes visible. To the one-time radical, seeing the plant, bird, and insect interaction is what's "really cool" about prairies.

But for those gardeners who don't have room for an integrated prairie, Stephen Packard, director of science and conservation for the Illinois chapter of the Nature Conservancy, suggests what you can do with limited space. "There's no end to creative variations," he asserts, adding that it's even possible to grow some prairie plants in a window box. He points out that a rich natural prairie can have twenty to thirty species in a square yard, most of them brightly colored, some of them short. Thus a plan for a small May-blooming garden could include wildflowers like yellow star grass, shooting star, bastard toadflax, hoary puccoon, violet wood sorrel, and blue-eyed grass—all of them under one foot tall. Packard notes that several prairie grasses are also relatively compact—dropseed, little bluestem, June grass, to name a few.

Darrel Morrison, who brings a landscape architect's eye to his work with native plants, sees possibilities for increasingly sophisticated and subtle garden designs. There could be a focus on colors in bands, for example, or a conscious attempt to develop a garden with a bluish cast by using little bluestem grass in conjunction with blue, purple, and pink flowers like spiderwort, prairie phlox, and purple coneflower. Although many homeowners are just beginning to learn the names of these plants, Morrison is already looking ahead to a time when we incorporate less common plants like gentians and sedges.

Whatever form prairie landscape designs may take in the future, it will be what Steve Packard calls "a new kind of gardening, a cross between a garden and a pet." By pet, Packard means that prairies take on a life of their own, attracting, for example, obscure native bees, and give the people who tend them a relationship with the natural world unlike any they have had before. ■

Carolyn Ulrich last wrote for House Beautiful in September 1996.

WHERE TO SEE THEM

SURVIVING PRAIRIES: *Near Chicago:* Wolf Road Prairie, Westchester, IL; 708-865-8736. Indian Boundary Prairies, Markham, IL; 708-333-2549. *Near Kenosha, Wisconsin:* Chiwaukee Prairie; 608-251-8140. Konza Prairie, Manhattan, KS; 913-233-4400. Tallgrass Prairie, Pawhuska, OK; 918-287-4803. *Near Lime Springs, Iowa:* Hayden Prairie; 515-281-8524. *Near Lockwood, Missouri:* Niawathe Prairie; 573-751-4115.

RECONSTRUCTED PRAIRIES: Univ. of Wisconsin Arboretum, Madison, WI; 608-263-7888. Morton Arboretum, Lisle, IL; 630-968-0074. Chicago Botanic Garden, Glencoe, IL; 847-835-5440. *Near Prairie City, Iowa:* Walnut Creek National Wildlife Refuge; 515-994-2415.

CORPORATE-SPONSORED PRAIRIES: GE Medical Systems Division, 3000 N. Grandview Blvd., Waukesha, WI; 414-544-3885. Lucent Technologies, 1200 E. Warrenville Rd., Naperville, IL 60566 (formerly AT&T in Naperville and Lisle, IL); 630-713-1900. Prairie Stone, a business park that includes the corporate headquarters of Sears Roebuck & Co., 333 Beverly Rd., Hoffman Estates, IL 60179; 847-286-6300.

PRIVATE GARDENS: Homeowners who landscape with native prairie plants frequently make their gardens available for visits. Many are members of The Wild Ones—Natural Landscapers, an organization with 13 chapters in 12 midwestern and northwestern states. For information, write The Wild Ones, P.O. Box 23576, Milwaukee, WI 53223-0576 or call the national president Bret Rappaport at 312-845-5116. The Wildflower Preservation and Propagation Committee of the McHenry County Defenders in Woodstock, Illinois, also sponsors visits to selected private gardens in the summer. Call 815-338-0393.

WHERE TO BUY PRAIRIE PLANTS: Prairie Moon Nursery, RR3, Box 163, Winona, MN 55987 (owned by Alan Wade, son of Doug and Dorothy Wade); 507-452-1362. Prairie Nursery, Box 306, Westfield, WI 53964 (owned by Neil Diboll); 608-296-3679. Prairie Ridge Nursery, Mt. Horeb, WI 53572 (owned by Joyce Powers, also one of the early moving forces in the prairie movement); 608-437-5245.

A BOOK TO TAKE WHEN YOU VISIT PRAIRIES: *Tallgrass Prairie Wildflowers*, A Falcon Field Guide (Falcon Press, 1995, $20).



BREAK FREE FROM YOUR RUNNY NOSE.

Ask your doctor about an exciting advancement for treating runny noses, ATROVENT® Nasal Spray. NOT A STEROID It's the first in a unique class of nasal sprays that actually stop runny noses where they start. NOT AN ANTIHISTAMINE ATROVENT Nasal Spray's special inhibitors provide effective relief without insomnia WON'T KEEP YOU AWAKE or drowsiness. WON'T PUT YOU TO SLEEP And it can be safely used by children 12 years and older. ATROVENT Nasal Spray is available exclusively by prescription. Only your doctor knows if it's right for treating your runny nose. Though most ATROVENT Nasal Spray users experience trouble-free relief, nasal dryness (approximately 1 in 20 patients) and mild nose bleeds (approximately 1 in 10 patients) are potential side effects.* So ask your doctor about ATROVENT Nasal Spray, or call toll-free **1·888·ATROVENT (287·6836)** for a free brochure and money-saving coupon.

STOP IT FROM THE START.

ATROVENT®
NASAL SPRAY
(ipratropium bromide)

* See following page for additional important information.

AN-6347R

http://www.atrovent.com

STOP YOUR RUNNY NOSE WITH ATROVENT® NASAL SPRAY

(ipratropium bromide)

Atrovent
(ipratropium bromide) Nasal Spray 0.03%

For allergic and nonallergic perennial rhinitis

Brief Summary of Prescribing Information

INDICATIONS AND USAGE ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is indicated for the symptomatic relief of rhinorrhea associated with allergic and nonallergic perennial rhinitis in adults and children age 12 years and older. ATROVENT Nasal Spray 0.03% does not relieve nasal congestion, sneezing or postnasal drip associated with allergic or nonallergic perennial rhinitis.

CONTRAINDICATIONS ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is contraindicated in patients with a history of hypersensitivity to atropine or its derivatives, or to any of the other ingredients.

WARNINGS Immediate hypersensitivity reactions may occur after administration of ipratropium bromide, as demonstrated by rare cases of urticaria, angioedema, rash, bronchospasm and oropharyngeal edema.

PRECAUTIONS General ATROVENT® (ipratropium bromide) Nasal Spray 0.03% should be used with caution in patients with narrow-angle glaucoma, prostatic hypertrophy or bladder neck obstruction, particularly if they are receiving an anticholinergic by inhalation route. Cases of exacerbation of narrow-angle glaucoma and acute eye pain have been reported with oral administration of ipratropium bromide and by oral inhalation.

Information for Patients Patients should be advised that temporary blurring of vision, precipitation or worsening of narrow-angle glaucoma or eye pain may result if ATROVENT Nasal Spray 0.03% comes into direct contact with the eyes. Patients should be instructed to avoid spraying ATROVENT Nasal Spray 0.03% in or around the eyes. Patients who experience eye pain, blurred vision, excessive nasal dryness or episodes of nasal bleeding should be instructed to contact their doctor. Patients should be reminded to carefully read and follow the accompanying PATIENT'S INSTRUCTIONS FOR USE.

Drug Interactions No controlled clinical trials were conducted to investigate drug-drug interactions. ATROVENT Nasal Spray 0.03% is minimally absorbed into the systemic circulation; nonetheless, there is some potential for an additive interaction with concomitantly administered anticholinergic medications, including ATROVENT for oral inhalation.

Carcinogenesis, Mutagenesis, Impairment of Fertility Two-year oral carcinogenicity studies in rats and mice have revealed no carcinogenic activity at doses up to 6 mg/kg/day. This dose corresponds, in rats and mice respectively, to about 200 and 100 times the maximum recommended human daily dose (MRHD) on a mg/m² basis of ATROVENT Nasal Spray 0.03%. Results of various mutagenicity studies (Ames test, mouse dominant lethal test, mouse micronucleus test and chromosome aberration in bone marrow in Chinese hamsters) were negative.

Fertility in male or female rats at oral doses up to 50 mg/kg/day (about 1,660 times the MRHD on a mg/m² basis) was unaffected by ipratropium bromide administration. At doses above 90 mg/kg/day (about 3,000 times the MRHD on a mg/m² basis), a decreased conception rate was observed.

Pregnancy *TERATOGENIC EFFECTS Pregnancy Category B* Oral reproduction studies were performed at doses of 10 mg/kg/day in mice, 100 mg/kg/day in rats and 125 mg/kg/day in rabbits. These doses correspond, in each species respectively, to about 160, 3,000 and 8,000 times the MRHD of ATROVENT Nasal Spray 0.03% in perennial rhinitis (252 mcg/day) on a mg/m² basis. Inhalation reproduction studies in rats and rabbits at doses of 1.5 and 1.8 mg/kg/day (about 50 and 120 times the MRHD on a mg/m² basis for each species, respectively) have demonstrated no evidence of teratogenic effects as a result of ipratropium bromide. At oral doses above 90 mg/kg/day in rats (about 3000 times the MRHD on a mg/m² basis) embryotoxicity was observed as increased resorption. This effect is not considered relevant to human use due to the large doses at which it was observed and the difference in route of administration. However, no adequate or well controlled studies have been conducted in pregnant women. Because animal reproduction studies are not always predictive of human response, ATROVENT Nasal Spray 0.03% should be used during pregnancy only if clearly needed.

Nursing Mothers It is known that some ipratropium bromide is systemically absorbed following nasal administration; however the portion which may be excreted in human milk is unknown. Although lipid-insoluble quaternary bases pass into breast milk, the minimal systemic absorption makes it unlikely that ipratropium bromide would reach the infant in an amount sufficient to cause a clinical effect. However, because many drugs are excreted in human milk, caution should be exercised when ATROVENT Nasal Spray 0.03% is administered to a nursing woman.

Pediatric Use Safety and effectiveness of ATROVENT Nasal Spray 0.03% in patients below the age of 12 years have not been established.

ADVERSE REACTIONS Adverse reaction information on ATROVENT® (ipratropium bromide) Nasal Spray 0.03% in patients with perennial rhinitis was derived from four multicenter, vehicle-controlled clinical trials involving 703 patients (356 on ATROVENT and 347 patients on vehicle), and a 1-year, open-label, follow-up trial. In three of the trials, patients received ATROVENT Nasal Spray 0.03% three times daily for 4 weeks. In the other trial, ATROVENT Nasal Spray 0.03% was given to patients two times daily for 4 weeks. Of the 285 patients who entered the open-label, follow-up trial, 232 were treated for 3 months, 200 for 6 months, and 159 up to 1 year. The majority (>85%) of patients treated for 1 year were maintained on 42 mcg per nostril, four or three times daily, of ATROVENT (ipratropium bromide) Nasal Spray 0.03%.

The following table shows adverse events, and the frequency that those adverse events led to the discontinuation of treatment, reported for patients who received ATROVENT Nasal Spray 0.03% at the recommended dose of 42 mcg per nostril, or vehicle four or three times daily for 4 or 8 weeks. Only rhinitis reported with an incidence of at least 2.0% in the ATROVENT group and higher in the ATROVENT group than in the vehicle group are listed.

	% of Patients Reporting Events*			
	ATROVENT Nasal Spray 0.03% (n=356)		Vehicle Control (n=347)	
	Incidence%	Discontinued%	Incidence%	Discontinued %
Headache	9.8	0.6	9.2	0
Upper respiratory tract infection	9.8	1.4	7.2	1.4
Epistaxis	9.0	0.3	4.6	0.3
Rhinitis*				
Nasal dryness	5.1	0	0.9	0.3
Nasal irritation†	2.0	0	1.7	0.6
Other nasal symptoms	3.1	1.1	1.7	0.3
Pharyngitis	3.1	0.3	4.6	0
Nausea	2.2	0.3	0.9	0

*Epistaxis reported by 7.0% of ATROVENT patients and 2.3% of vehicle patients; blood-tinged mucus by 2.0% of ATROVENT patients and 2.3% of vehicle patients.

†Nasal irritation includes reports of nasal burning, nasal irritation and ulcerative rhinitis.

Other nasal symptoms include reports of nasal congestion, sneezing, rhinorrhea, increased nasal secretion, nasal dryness, nasal injury and nasal edema.

The nature and other adverse events (which occurred at an incidence rate of at least 2.0% in the ATROVENT group and more frequently in the ATROVENT group than in the vehicle group) are listed in their MedDRA terms; rhinitis has been presented by descriptive terms for clarification.

ATROVENT Nasal Spray 0.03% was well tolerated by most patients. The most frequently reported nasal adverse events were transient episodes of nasal dryness or epistaxis. These adverse events were mild or moderate in nature, none was considered serious, and none resulted in hospitalization. Treatment for nasal dryness and epistaxis was required infrequently (2% or less) and consisted of nose application of pressure or a moisturizing agent (e.g., petroleum jelly or saline nose spray). Patient discontinuations for epistaxis or nasal dryness were infrequent in both the combined (0.3% or less) and 1-year open-label (2% or less) trials. There was no evidence of nose bleeding (i.e., epistaxis) associated with ATROVENT Nasal Spray 0.03% that required medical intervention, packing or nasal surgery. Patients should be advised to avoid concomitant use of nasal drug products or nasal congestion levels may increase. Patients should be reminded to carefully read and follow the accompanying PATIENT'S INSTRUCTIONS FOR USE.

Adverse events reported by less than 2% of the patients receiving ATROVENT Nasal Spray 0.03% during the controlled clinical trials which are potentially related to the local or systemic anticholinergic effects of Atrovent include: taste perversion, nasal burning, conjunctivitis, coughing, dizziness, hoarseness, palpitation, pharyngitis, tachycardia, thirst, tinnitus and blurred vision. Additional anticholinergic effects noted with other ATROVENT dosage forms (ATROVENT® Inhalation Solution, ATROVENT® Inhalation Aerosol and ATROVENT® Nasal Spray 0.03%) include: precipitation or worsening of narrow-angle glaucoma, urinary retention, prostatic disorders, constipation and bowel obstruction.

There were no reports of allergic-type reactions in the controlled clinical trials. Allergic-type reactions such as skin rash, angioedema of the tongue, lips and face, urticaria, laryngospasm and anaphylactic reactions have been reported with other ipratropium bromide products.

No controlled trial was conducted to address the relative incidence of adverse events for TID versus QID therapy.

HOW SUPPLIED ATROVENT® (ipratropium bromide) Nasal Spray 0.03% is supplied as 15 ml of solution in a high density polyethylene (HDPE) bottle fitted with a metered nasal spray pump, a safety clip to prevent accidental discharge of the spray, and a clear plastic dust cap. The 15 ml bottle of ATROVENT Nasal Spray is designed to deliver 165 sprays at 0.07 ml each (42 mcg ipratropium bromide).

Store tightly closed between 59°F (15°C) and 86°F (30°C). Avoid freezing. Keep out of reach of children. Avoid spraying in or around the eyes.

Consult package insert before prescribing.

AN.03-BS-10/95

Atrovent
(ipratropium bromide) Nasal Spray 0.06%

For the common cold

Brief Summary of Prescribing Information

INDICATIONS AND USAGE ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is indicated for the symptomatic relief of rhinorrhea associated with the common cold for adults and children age 12 years and older. ATROVENT Nasal Spray 0.06% does not relieve nasal congestion or sneezing associated with the common cold.

The safety and effectiveness of the use of ATROVENT Nasal Spray 0.06% beyond four days in patients with the common cold has not been established.

CONTRAINDICATIONS ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is contraindicated in patients with a history of hypersensitivity to atropine or its derivatives, or to any of the other ingredients.

WARNINGS Immediate hypersensitivity reactions may occur after administration of ipratropium bromide, as demonstrated by rare cases of urticaria, angioedema, rash, bronchospasm and oropharyngeal edema.

PRECAUTIONS General ATROVENT® (ipratropium bromide) Nasal Spray 0.06% should be used with caution in patients with narrow-angle glaucoma, prostatic hypertrophy or bladder neck obstruction, particularly if they are receiving an anticholinergic by another route. Cases of precipitation or worsening of narrow-angle glaucoma and acute eye pain have been reported with oral administration of ipratropium bromide administered by oral inhalation.

Information for Patients Patients should be advised that temporary blurring of vision, precipitation or worsening of narrow-angle glaucoma or eye pain may result if ATROVENT® Nasal Spray 0.06% comes into direct contact with the eyes. Patients should be instructed to avoid spraying ATROVENT Nasal Spray 0.06% in or around the eyes. Patients who experience eye pain, blurred vision, excessive nasal dryness or episodes of nasal bleeding should be instructed to contact their doctor. Patients should be reminded to carefully read and follow the accompanying PATIENT'S INSTRUCTIONS FOR USE.

Drug Interactions No controlled clinical trials were conducted to investigate potential drug-drug interactions. ATROVENT Nasal Spray 0.06% is minimally absorbed into the systemic circulation; nonetheless, there is some potential for an additive interaction with other concomitantly administered anticholinergic medications, including ATROVENT for oral inhalation.

Carcinogenesis, Mutagenesis, Impairment of Fertility Two-year oral carcinogenicity studies in rats and mice have revealed no carcinogenic activity at doses up to 6 mg/kg/day. This dose corresponds, in rats and mice respectively, to about 70 and 40 times the maximum recommended human daily dose (MRHD) on a mg/m² basis of ATROVENT Nasal Spray 0.06%. Results of various mutagenicity studies (Ames test, mouse dominant lethal test, mouse micronucleus test and chromosome aberration of bone marrow in Chinese hamsters) were negative.

Fertility of male or female rats at oral doses up to 50 mg/kg/day (about 600 times the MRHD on a mg/m² basis) was unaffected by ipratropium bromide administration. At doses above 90 mg/kg/day (about 1,000 times the MRHD on a mg/m² basis) a decreased conception rate was observed.

Pregnancy *TERATOGENIC EFFECTS Pregnancy Category B* Oral reproduction studies were performed at doses of 10 mg/kg/day in mice, 100 mg/kg/day in rats and 125 mg/kg/day in rabbits. These doses correspond, in each species respectively, to about 60, 1,200, and 3,000 times the MRHD of ATROVENT Nasal Spray 0.06% in the common cold (672 mcg/day) on a mg/m² basis. Inhalation reproduction studies in rats and rabbits at doses of 1.5 and 1.8 mg/kg/day (about 20 and 40 times the MRHD dose or a mg/m² basis for each species, respectively) have demonstrated no evidence of teratogenic effects as a result of ipratropium bromide. At oral doses above 90 mg/kg/day in rats (about 1,000 times the MRHD on a mg/m² basis) embryotoxicity was observed as increased resorption. This effect is not considered relevant to human use due to the large doses at which it was observed and the difference in route of administration. However, no adequate or well controlled studies have been conducted in pregnant women. Because animal reproduction studies are not always predictive of human response, ATROVENT Nasal Spray 0.06% should be used during pregnancy only if clearly needed.

Nursing Mothers It is known that some ipratropium bromide is systemically absorbed following nasal administration; however the portion which may be excreted in human milk is unknown. Although lipid-insoluble quaternary bases pass into breast milk, the minimal systemic absorption makes it unlikely that ipratropium bromide would reach the infant in an amount sufficient to cause a clinical effect. However, because many drugs are excreted in human milk, caution should be exercised when ATROVENT Nasal Spray 0.06% is administered to a nursing woman.

Pediatric Use Safety and effectiveness of ATROVENT Nasal Spray 0.06% in patients below the age of 12 years have not been established.

ADVERSE REACTIONS Adverse reaction information on ATROVENT® (ipratropium bromide) Nasal Spray 0.06% in patients with the common cold was derived from two multicenter, vehicle-controlled clinical trials involving 1276 patients (195 patients on ATROVENT Nasal Spray 0.03%, 352 patients on ATROVENT Nasal Spray 0.06%, 189 patients on ATROVENT Nasal Spray 0.12%, 357 patients on vehicle and 189 patients receiving no treatment).

The following table shows adverse events reported for patients who received ATROVENT Nasal Spray 0.06% at the recommended dose of 84 mcg per nostril, or vehicle, administered three or four times daily, where the incidence is 1% or greater in the ATROVENT group and higher in the ATROVENT group than in the vehicle group.

	% of Patients Reporting Events*	
	ATROVENT Nasal Spray 0.06% (n=352)	Vehicle Control (n=351)
Epistaxis†	6.2%	2.3%
Dry Mouth/Throat	1.4%	0.3%
Nasal Congestion	1.1%	0.0%
Nasal Dryness	4.8%	2.8%

*This table includes adverse events for which the incidence was 1% or greater in the ATROVENT group and higher in the ATROVENT group than in the vehicle group.

†Epistaxis reported by 5.4% of ATROVENT patients and 1.4% of vehicle patients; blood-tinged nasal mucus by 2.8% of ATROVENT patients and 0.9% of vehicle patients.

ATROVENT Nasal Spray 0.06% was well tolerated by most patients. The most frequently reported adverse events were transient episodes of nasal dryness or epistaxis. The majority of these adverse events (96%) were mild or moderate in nature, none was considered serious, and none resulted in hospitalization. No patient required treatment for nasal dryness, and only three patients (<1%) required treatment for epistaxis, which consisted of local application of pressure or a moisturizing agent (e.g., petroleum jelly). No patient receiving ATROVENT Nasal Spray 0.06% was discontinued from the trial due to either nasal dryness or bleeding.

Adverse events reported by less than 1% of the patients receiving ATROVENT Nasal Spray 0.06% during the controlled clinical trials which are potentially related to the local or systemic anticholinergic effects of Atrovent include: taste perversion, nasal burning, conjunctivitis, coughing, dizziness, hoarseness, palpitation, pharyngitis, tachycardia, thirst, tinnitus and blurred vision. Additional anticholinergic effects noted with other ATROVENT dosage forms (ATROVENT® Inhalation Solution, ATROVENT® Inhalation Aerosol and ATROVENT® Nasal Spray 0.03%) include: precipitation or worsening of narrow-angle glaucoma, urinary retention, prostatic disorders, constipation and bowel obstruction.

There were no reports of allergic-type reactions in the controlled clinical trials. Allergic-type reactions such as skin rash, angioedema of the tongue, lips and face, urticaria, laryngospasm and anaphylactic reactions have been reported with other ipratropium bromide products.

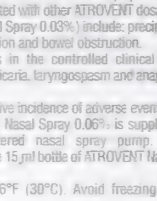
No controlled trial was conducted to address the relative incidence of adverse events for TID versus QID therapy.

HOW SUPPLIED ATROVENT® (ipratropium bromide) Nasal Spray 0.06% is supplied as 15 ml of solution in a high density polyethylene (HDPE) bottle fitted with a metered nasal spray pump, a safety clip to prevent accidental discharge of the spray, and a clear plastic dust cap. The 15 ml bottle of ATROVENT Nasal Spray is designed to deliver 165 sprays at 0.07 ml each (42 mcg ipratropium bromide).

Store tightly closed between 59°F (15°C) and 86°F (30°C). Avoid freezing. Keep out of reach of children. Avoid spraying in or around the eyes.

Consult package insert before prescribing.

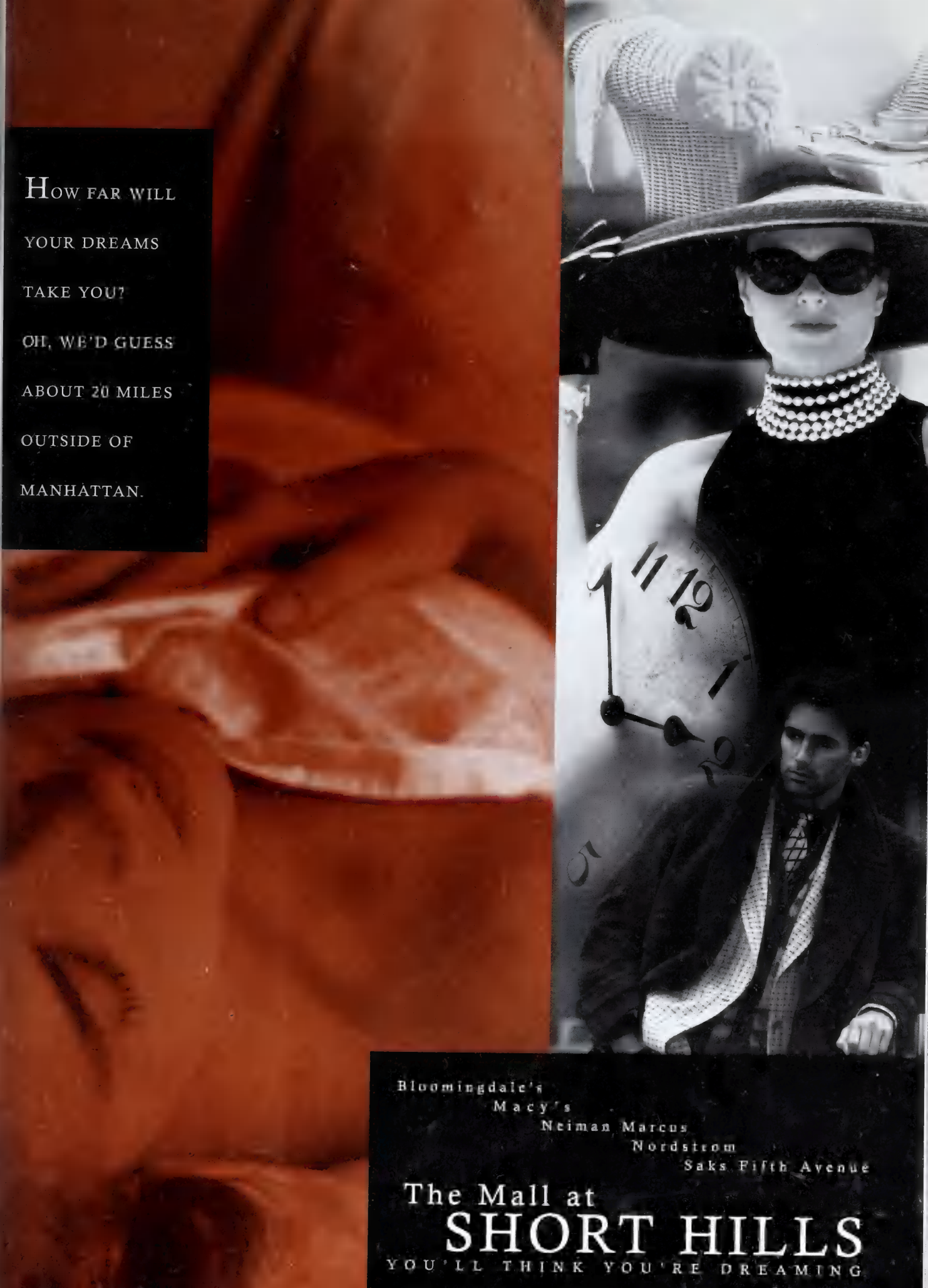
AN.06-BS-10/95



Boehringer Ingelheim

Boehringer Ingelheim Pharmaceuticals, Inc.
Ridgefield, CT 06877

© 1997, Boehringer Ingelheim Pharmaceuticals, Inc. All rights reserved.


How far will your dreams take you?
Oh, we'd guess about 20 miles outside of Manhattan.
Bloomingdale's
Macy's
Neiman Marcus
Nordstrom
Saks Fifth Avenue
The Mall at
SHORT HILLS
YOU'LL THINK YOU'RE DREAMING



A Pea in the Pod
Abercrombie & Fitch
Aéropostale
Aldo
A/X Armani Exchange
Ann Taylor
Au Bon Pain
Aveda
Baby Guess?/Guess? Kids
Bailey, Banks & Biddle
Bally of Switzerland
Banana Republic
Bang & Olufsen
Barbara Reid's Candy Shop
Beaux Gens
Bell Atlantic NYNEX Mobile
Benetton
Bernini
Black Hound New York
BLOOMINGDALE'S
Body Shop, The
Bombay Company, The
Borders Book Shop
Bose Stereo
Bottega Veneta
Britches Great Outdoors
Brooks Brothers
Brookstone
Bruno Magli
Buffalo Jeans
Burberrys
Caché
Carlton Cards
Caswell Massey
Charles David
Charter Club
Cheers
Chico's
Claiborne
Coach
Colorado Pen Company
Country Road Australia
Crabtree & Evelyn
Crate & Barrel
Crouch & Fitzgerald
Custom Foot, The
Custom Shop Shirtmakers
Davinci
Dean & DeLuca
Domain
Eddie Bauer
Eighteen 77
Eileen Fisher
Elisabeth
Enzo Angiolini
Episode
Express
FAO Schwarz
Fila
Filofax
Foot Locker
Fossil
Franklin Quest
Fratelli Rossetti
French Corner Soho
Friendly's Restaurant
Galo Shoes
Gap, The
Gap Kids
General Nutrition Center
Gentlemen's Collection by Brick Church
Gloria Jean's Coffee Bean
Godiva Chocolatier
Gucci
Guess?
Gymboree
H2O Plus
Hold Everything
Houlihan's
Hugo Boss
Icing, The
Imaginarium
Investors Savings Bank
J. Crew
Jaeger
Jessica McClintock
Joan & David
Joe's American Bar & Grill
Johnny Rockets The Original Hamburger
Johnston & Murphy
Judith Ripka Jewellery
Kenneth Cole
Kids Foot Locker
Knot Shop
La Petite Gaminerie
Lacoste
Lady Foot Locker
Lanciani
Lapin
Laura Ashley
Laura Ashley Home
Laura Ashley Mother & Child
Learningsmith
Lillie Rubin
Limited, The
Liz Claiborne
Louis Vuitton
Loutie
MAC
MACY'S
Maraolo
Maternité
MaxMara
Metropolitan Museum of Art
Mondi Collections
Mondo Collections
Montblanc
Motherhood Maternity
Mrs. Fields Cookies
N. Landau Hyman Elegant Costume Jewels
Natural Wonders
Nature Company, The
NEIMAN MARCUS
Nine West
Nordic Track
NORDSTROM
Oceana Traveller
Oilily
Optique
Oriental Court
Orologio
Orvis
Overland Trading Company
Papa Razzi
Papillon
Papyrus
Pelle Line Shoes
Piccolo
Pildes Optical
Polo Ralph Lauren
Pottery Barn
Prestige Collections
Push Pedal Pull
Rand McNally
Record Town
Right Start, The
Rita Ford Music Box Company
Rodier
Ruby Tuesday
SAKS FIFTH AVENUE
Sbarro Buffet Italiano
Select Comfort Air Sleep Systems
Sharper Image
Sharper Image Spa
Speedo Authentic Fitness
Structure
Suncoast Motion Picture Co.
Sunglass Hut
Sunglasses of Aspen
Talbots
Talbots Kids
That Personal Touch
Tiffany & Co.
Timberland
Tommy Hilfiger
Travel 2000
Variazioni
Vertigo
Victoria's Secret
Walking Company, The
Water Wear
Wentworth Gallery
William Randall Cashmere
Williams-Sonoma
Wolford Boutique, The
Zeller Tuxedos

Enter a world you can reach without the aid of the sandman.

The Mall at Short Hills. It's everything you've been dreaming of, and more.

The Mall at
SHORT HILLS
YOU'LL THINK YOU'RE DREAMING

Exit 14 off the NJ Tpke., I-78 to 24W.
Short Hills, NJ 800-995-2201



Not just big, but full, rich, and incredibly lifelike. You literally have to hear the Bose® Wave® radio to believe it. Very simply, it's like no other radio made. The key is our patented acoustic waveguide speaker technology, which enables the Wave radio to fill the room with big, natural stereo sound. Yet it's small enough to fit almost anywhere.

The Wave radio is designed for convenience as well as great sound. There's a handy remote control, preset buttons for your favorite stations, and many other features. You can even connect it to a CD or cassette player to enjoy your favorite music.

Enjoy the convenience of six interest-free payments.

The Wave radio is available directly from Bose. Simply call the toll-free number to learn about our in-home trial and satisfaction guarantee. When you call, ask about our six-month payment plan.

Only Bose offers all this advanced technology. And for just $349. Call 1-800-681-BOSE, ext. R5393, or return the coupon.

And learn all about a small wonder.

Order before December 15, 1997, for free shipping.

Call 1-800-681-BOSE, ext. R5393.

Please specify your color choice when ordering the Wave® radio: ☐ Pearl White ☐ Graphite Gray

Mr./Mrs./Ms. _____ () _____ () _____

Name (Please Print) Daytime Telephone Evening Telephone

Address _____

City State Zip

BOSE®
Better sound through research.

Or mail to: Bose® Corporation, Dept. CDD-R5393, The Mountain, Framingham, MA 01701-9168, or fax to 1-800-862-BOSE (1-800-862-2673). Ask about FedEx℠ delivery.

©1997 Bose Corporation. Covered by patent rights issued and/or pending. Installment payment plan option and free shipping offer are not to be used in combination with any other offer and are available on credit card orders only. Price does not include applicable sales tax. Price and/or payment plan are subject to change without notice.

IMMUTABLE MADRAS











Despite the English signs along Bose Road (left), Madras is the least Anglicized of India's large cities. Clockwise from top left: A stonecutter chiseling traditional Hindu figures. Shore Temple, an 8th-century Hindu shrine at Mamallapuram near Madras. Madrasi drawing rice flour designs in her courtyard. Mother and child in typically brilliant Indian dress at the Shore Temple.

As the rest of India races to modernize and westernize, this southern metropolis clings fiercely to its cultural roots and ancient customs

By Shoba Narayan

Every time I go back to Madras I step off the plane and breathe deeply, reveling in the moist, tropical heaviness. This is South India, where you can touch the air, taste the rain when the monsoons come, and smell the drenching scent of jasmine everywhere. This is the land where graceful women in sarees wake early to clean their courtyards with cowdung, and draw kolams on them—intricate designs with rice flour—while the rest of their families are still asleep. This is the land where every action, from setting a wedding date to moving a household, is governed by omens, astrologers, and auspicious hours. This is Madras, the capital of Tamil Nadu state, and I, a native Madrasi, am always glad to come home to the bazaars, the tea shes and the sensuous intensity of the city.

Madras is to India what Charleston, South Carolina, is to the United States—a bastion of tradition. Although it is the country's fourth largest city, with a cosmopolitan mix of Hindus, Muslims, Christians, Jews, Zoroastrians, and Buddhists, it remains more conservative than New Delhi, Bombay, or Calcutta. While a teenager from Bombay may strum a guitar and attend rock concerts, teenagers in Madras still learn native music from a guru and attend classical Carnatic concerts. Women in New Delhi may go to work in western-style suits, but the women in Madras still prefer to wear starched cotton sarees. Men in Calcutta may relax at a local club sipping vodka, but the Madrasi prefers his strong south Indian coffee, boiled with milk and flavored with chicory.

With a population of 5.7 million, Madras stretches eight miles along the Coramandel coast of the Bay of Bengal. In such a large city with such an ancient history (it was first settled 5,000 years ago by indigenous people called Dravidians) there is enough to do for a month. But a week's stay makes a good introduction, even if you take it at a leisurely pace. Walk the main roads, talk to the people (most speak English), spend an afternoon or two at a bazaar, visit a temple with traditional Hindu sculptures, go to the beach in the evening as all Madrasis do, and take a day trip to Mamallapuram, where the 7th-century Pallava >


You'll look at it and
see flashes of its fire.
Touch it, learn to know
its facets, every one, by heart.
To take it off would be like leaving
a small part of yourself behind.
Your diamond, extraordinary and rare.
Why wait?
A diamond of a carat or more.
For you, for now, forever.
A quality diamond of a carat or more is so rare that fewer than one percent of women will ever own one. For a portfolio of award-winning diamond designs call 1-800-FOREVER Dept. 17, or see your local jeweler. http://www.adiamondisforever.com
A diamond is forever.
De Beers

The rhythm of the waves lulls Madrisis to sleep, the clanging of temple bells awakens them

kings left a legacy carved in stone temples and monuments.

The best time to go is from October through February, when temperatures hover in the seventies and the city bustles with music and dance performances, street theater, and weddings. On auspicious days as many as two or three wedding processions wind along Bose Street near the bazaars, creating a carnival-like atmosphere. A marching band leads the way, followed by the bridal car—usually a 1950s American convertible—decked with flowers and streamers. A parade of wedding guests dressed in fine silks walks behind carrying incense, rose water, flowers, and presents. The jewel tones of the women's sarees—aquamarine, pomegranate red, parrot green, and peacock blue—create a brilliant contrast to the white silk dhotis (sarongs) and kurtas (hip-length tunics) of the men.











A favorite custom in southern India (left): going to the beach in the late afternoon. Clockwise from top left: Roofs in the oldest quarters of Madras, Mylapore and T. Nagar, are tiled as they have been for centuries. An ancient stone elephant at the Five Rathas in Mamallapuram. Early-20th-century house in old Madras. Entrance to a small Hindu shrine in Madras.

Paradoxically, Madras, the least westernized of India's major cities, was first settled by Europeans, occupied at different times by the Portuguese, the French, the Dutch, and finally the British. English merchants came in 1639. In the 18th century Madras was a stronghold of the British military leader Robert Clive as he proceeded from state to state establishing control of India. Eventually the British Raj moved north to establish its capital cities, leaving Madras to revert to the ancient rhythms of life established by its Dravidian ancestors.

In fact, few traces of the Raj remain. The University of Madras, facing Marina Beach on the Bay of Bengal, is one, with brick buildings designed by Robert Chisholm in 1796 in the Indo-Saracen style—massive granite pillars and stained-glass windows. Fort St. George, its gray stone walls and moat built by the British in the 17th century, is another. The main roads of the city radiate out from Fort St. George straight as the spokes of a wheel. Of these Mount Road is the longest, traversing Madras for ten miles and culminating at St. Thomas Mount where, legend has it, Thomas Didymus (Doubting Thomas), one of Christ's apostles, was martyred in A.D. 53. Because Mount Road has a sampling of everything that makes up Madras, it's a good place for first-time visitors to begin a tour of the city.

A curious conglomeration of offices, movie theaters, shops, restaurants, and leafy groves, Mount Road is chaotic and cacophonous near Spencer's, an old department store and relic of the Raj, and turns green and lush near the Woodlands Drive-In Restaurant and the American consulate. It then becomes clogged with traffic near Shanti theater, where you can see first-run Indian movies. To appreciate Mount Road, hop into a taxi and tell the cabby to drop you off at Spencer's. Here you can stroll for several blocks, absorbing the essence of Madras: crowds of people chattering, laughing, arguing, and cursing, hailing their friends and family from across the street, slapping backs and exchanging greetings as they pass. The noise is constant, from buses belching diesel fumes, honking cars, the outbursts of angry motorists, and loud >

Treasure Collections in Your Own Backyard



imeless treasures from Herend, revered since 26 for exquisite porcelain nnerware and figurines ifted and handpainted by illed Hungarian artisans. Over 200 endearing atures inhabit Herend's imal kingdom, among m the Safari Collection tured. Treasured sessions, one and all!

w.HerendUSA.com

X marks the spot! In over 400 stores nationwide. For nearby dealers, or to purchase catalogs, books, videos, call 1-800-643-7363

California
Jimmy K's Fine Gifts & Antiques, Westlake Village
800-307-0772

Connecticut
David Harvey Jewelers, Inc., Norwalk
800-633-2553

Florida
Alvin Magnon Jewelers, Tampa
888-823-3414

Georgia
Design Images & Gifts, Augusta
706-736-5501

Illinois
Alioto's, Oak Park
708-763-0808

New Jersey
Rumson China & Glass, Rumson
888-800-0020

New York
Pleasant Valley Exquisitum, Albany
800-437-1634

Ohio
Closson's, Cincinnati
800-762-4414

South Carolina
Croghan's Jewel Box, Greenville
864-271-9499

Texas
Quaint Corner, Houston
713-961-4898

Herend®



TIBHEI

Present Tense

HOME ARTISTRY

Room Service ... Specialty of the House

Home style nourishment, rich in taste and texture, Present Tense pottery is handcrafted and handpainted to animate every room in your home with energy and sheer artistry. Twenty vibrant patterns of dinnerware and home accessories to sensationalize your home, from warmly traditional designs to sizzlingly contemporary.

HBPT1

In over 700 stores nationwide. Call 1-800-282-7117 for the one nearest you.

Alabama
Lawren*s, Huntsville
205-534-4428

California
Vanderbilt and Co.,
St. Helena
800-799-1949

Colorado
Annie's, Vail
970-476-4197

Connecticut
Tres Bon Ltd., Fairfield
203-255-2055

Delaware
The Enchanted Owl,
Greenville
302-652-2233

Florida
Wilson's Jewelers,
North Palm Beach
561-775-2022

Illinois
Trading Post, Lake Forest
847-234-0945

Ohio
The Passionate Collector,
Cleveland Heights
216-371-5646

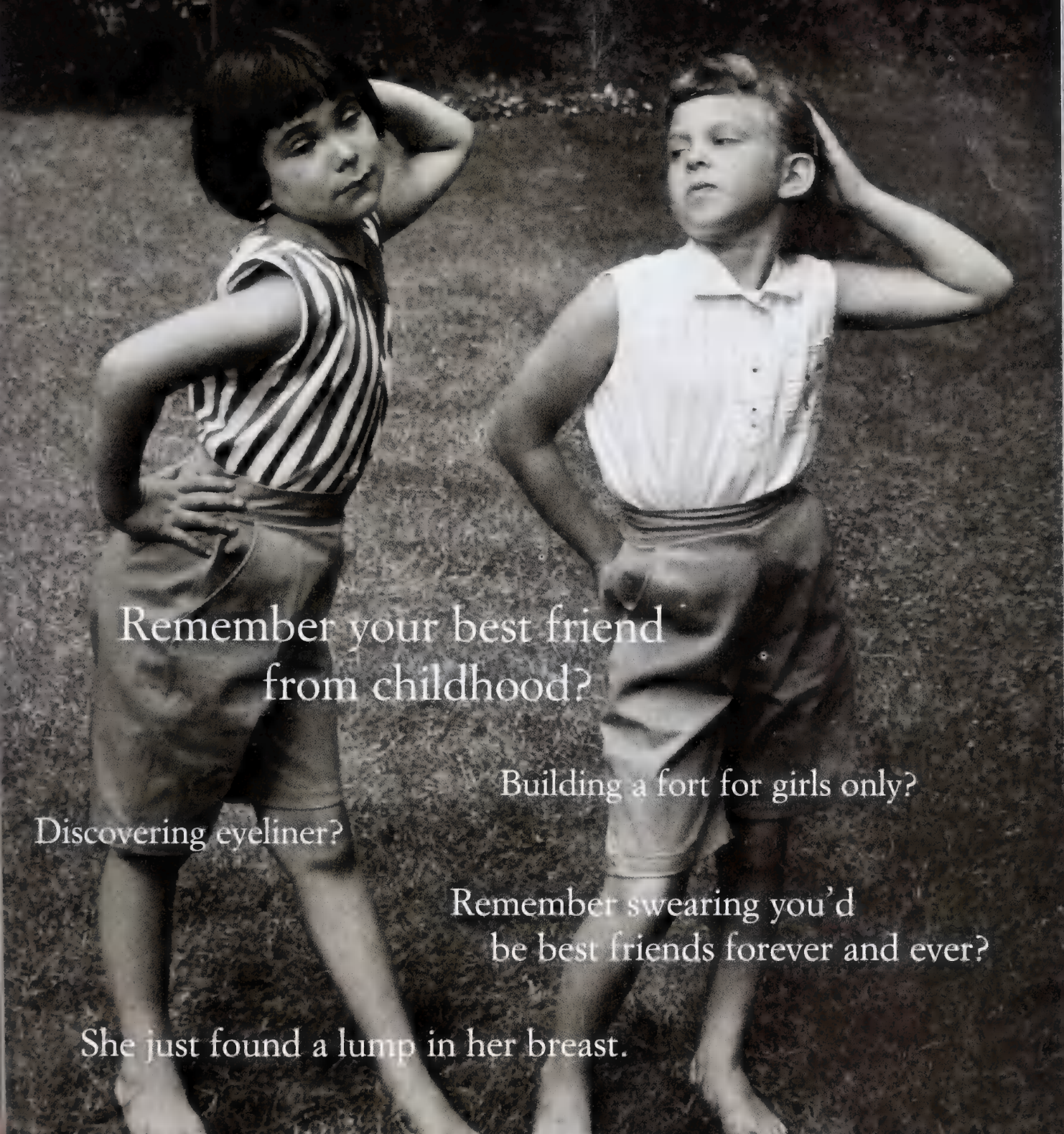
Tennessee
Gift and Art Shop,
Memphis
800-682-1621

Washington
Porcelain Gallery,
Seattle
206-284-5893



Present Tense
HOME ARTISTRY

Pattern Shown: Splash



One out of every eight women will develop breast cancer in her lifetime. With your help, we will change that statistic. With your help, we will find a cure. 85% of every donation goes directly to support the most innovative and promising breast cancer research nationwide. So join the fight. If not for yourself, for someone you love

Make checks payable to: The Breast Cancer Research Foundation, a not-for-profit corporation. Box 9236-GPO. New York, NY 10087-9236.

Name

Address

I'd like to give $25 $50 $75 $100 Other

Name of Publication

THE BREAST CANCER RESEARCH FOUNDATION

A CURE IN OUR LIFETIME

speakers playing the latest movie songs to lure visitors into the hotels and shops.

If you start out early in the day or wait until the cool of the evening (even between October and February the humidity in Madras can make afternoons feel very hot), you can walk the twenty or so blocks from Spencer's to Higginbotham's, a bookshop specializing in English books by Indian authors. When my father took me there as a child we would walk down the aisles and he, a college professor specializing in Indians writing in English, would pick out books by R.K. Narayan, Mulk Raj Anand, Anita Desai, and more recently Vikram Seth. After buying his books, Dad would take me to the children's section, where it was always a delicious torture to select one comic book from the score on display.

What I like most when I go home is to explore the bazaars. I revel in the sensory experience: sampling fruits and vegetables from street vendors, their bamboo baskets piled high with produce; mingling with betel-chewing ladies and smelling the night jasmine woven into their dark braids; taking in the kaleidoscopic whirl of colors that make up an Indian bazaar. My favorite is in Panagal Park in the T. Nagar district. Go at sunset when breezes from the sea refresh the city and sharpen the tongues of loudly bargaining Madrasis. Walk up and down the streets, breathing in the intoxicating aromas of fresh mint and tangy cilantro. Vegetable and fruit vendors will call after you, hawking their wares, cutting up ruby-red pomegranates for inspection on the spot, offering enticing slices of creamy papaya and mango. And the more aggressive will stop you in your tracks, refusing to let you pass until you have sampled their wares. Madrasi vendors love to bargain and many expect you to offer half the asking price in the opening round of negotiations.

Two silk showrooms, Nalli and Kumaran, both in one of Panagal Park's air-conditioned shopping arcades, are Madras institutions. This is where my mother and I took my grandmother when she came to town from her village in Kerala. After she had picked out several silk sarees for all members of the family, we would go next door to the Woodlands restaurant for a light lunch of *dosas* (crepes) or *idlis* (rice pancakes).

Nalli and Kumaran sell every type of sari imaginable, from wrinkle-free polyester to heavy handwoven silks from Kanchi Puram, the silk capital of South India. The showrooms are always crowded with high-powered women executives shopping for something to wear to an annual company party to poor law clerks blowing a year's bonus on a fine silk saree.

In the evening, Madrasis go to the beach. This is what I miss most: the fine-grained white sand stretching for miles and miles, the water as green as the eye of a tiger, the robust waves breaking in soothing rhythms, the azure skies with puffy white clouds. Because no one in Madras lives very far from the Bay of Bengal, the beaches of Madras—Marina and Elliot's—are central to its social life. The house where I grew up, for instance, was five minutes away from Elliot's. When I was a teenager my friends and I would congregate at Elliot's Beach to gawk at boys, play Frisbee, or frolic in the waves. As the sun goes down, young lovers rendezvous, retired gentlemen sit around in circles discussing politics, families picnic, children build sand castles. If you haven't brought your own picnic, buy a sliced mango rubbed with chili powder at a roadside stand, or roasted corn on the cob.

While the rhythm of the waves lull Madrisis to sleep, it is the clanging of temple bells that awakens them. The city has a Hindu shrine on almost every street corner. Some are small with a few painted sculptures adorning the doorway, others are impressive monuments with huge pillars carved in floral designs, arched doorways, and *(Continued on page 78)*

DAY TRIP TO MAMALLAPURAM

An hour and a half taxi ride south of Madras, Mamallapuram is a world apart from that city's hustle and bustle. This unspoiled seaside village on the Bay of Bengal has miles of beaches, fine Indian seafood, exceptional art, and intricately carved stone temples.

In the 7th century A.D., when the Pallava kings ruled South India, Mamallapuram was a thriving seaport. The kings established themselves as patrons of the arts, particularly stone sculpture, and built many of the stone temples of the region. In Mamallapuram the Five Rathas, the Shore Temple, and Arjuna's Penance are impressive examples of Pallavan work.

The Five Rathas are full-size models of different styles of temples known to Dravidian builders of the 7th century A.D.. They are unfinished and are not used for worship. Each wall is cut from a single rock and contains images from Hindu mythology, along with clowns and dancers.

The magnificent (though ravaged Shore Temple has two spires. Its beach site has proved to be a lucky one, for the stone temple has survived the sea's wrath for 12 centuries, outlasting other contemporaneous temples along the shore.

Arjuna's Penance is the world's largest bas-relief. The carved scene depicts Arjuna, a mythical Indian hero, doing penance to the Lord Shiva. Surrounding Arjuna are a multitude of images, including snakes coiled in battle, jesters with drums, and elephants in procession.

The artistic heritage of the Pallava kings remains a vital one. Mamallapuram today is a thriving arts community filled with galleries and studios. The ringing sound of hammer hitting stone as sculptors chip away at giant blocks is heard all around this small town. While much of India's statuary focuses on gods and goddesses, sculpture made in Mammallapuram includes scenes of everyday life and ordinary people. Much of the sculpture is commissioned these days by hotels and corporations throughout India.

Inexpensive seafood restaurants are plentiful in the village of Mamallapuram. A great way to try local specialties is to order a *thali*, which is a sampling of dishes.

—Sara Marisa Bliss







Parenthood Incognito.



Lumina LTZ Just because you've got kids doesn't mean you've got to drive a car that screams parenthood. Not when you can drive a Chevy Lumina LTZ. Sure, it takes care of the kids. The fact is, no six-passenger car in its class* offers you as many safety features for the money. On top of that, Lumina LTZ also looks after you. It's designed to perform and look like the car you'd have driven before you needed four doors and room for everyone and their stuff.

And now that you do, well, Lumina LTZ just gives you one less thing to worry about.

Genuine Chevrolet®
The Cars More Americans Trust.

Call 1-800-950-2438 or visit www.chevrolet.com *Excludes other GM products. Lumina is a registered trademark and Chevy is a trademark of the GM Corp. ©1997 GM Corp. Buckle up, America!

CELEBRATING DIVERSITY

A new exhibition of southern furniture at Colonial Williamsburg illustrates the distinctive regional styles of the early South

By Elizabeth H. Hunter

Southerners have long memories. Just ask anyone who has toured a historic house south of the Mason-Dixon line and listened to the docent tell stories of Yankee depredations as if they had happened only last week. It comes as no surprise, then, to hear southern curators of American decorative arts still talking about an infamous remark made nearly fifty years ago at Colonial Williamsburg's first Antiques Forum. In 1949, during a lecture on American furniture, Joseph Downs, curator of the American Wing at New York's Metropolitan Museum of Art, said, "Little of artistic merit was made south of Baltimore." Legend has it that one forum attendee, Frank Horton of North Carolina, became so incensed he went home and immediately began planning his Museum of Early Southern Decorative Arts in Winston-Salem. Even a generation of experts not born in 1949, like Ronald L. Hurst, curator of furniture at Colonial Williamsburg, and Tom Savage of the Historic Charleston Foundation, talk as though they heard Downs speak and are still fuming. Says Savage, "Southern curators have been busy proving him wrong even since."

The first of them to do so, at the Virginia Museum of Fine Arts in Richmond, hosted an exhibition within three years of the [illegible]—with furniture from Maryland through Georgia and as far west as Kentucky and Tennessee. "It was a landmark," says Hurst, "so important that experts refer to it simply as the '52 show."

Hurst and his associate curator at Colonial Williamsburg, Jonathan Prown, are the latest experts to defend the honor of southern craftsmen. They have chosen more than 150 examples of Williamsburg's finest early southern decorative arts for an exhibition that opens on November 8, 1997 and runs through December 1998 at Williamsburg's DeWitt Wallace Gallery. Highlights, some fifty pieces, hailed as the first scholarly treatment of southern furniture in New York, will be at the Equitable Gallery from September 11 to October 31.

The exhibition will illustrate three fur- >







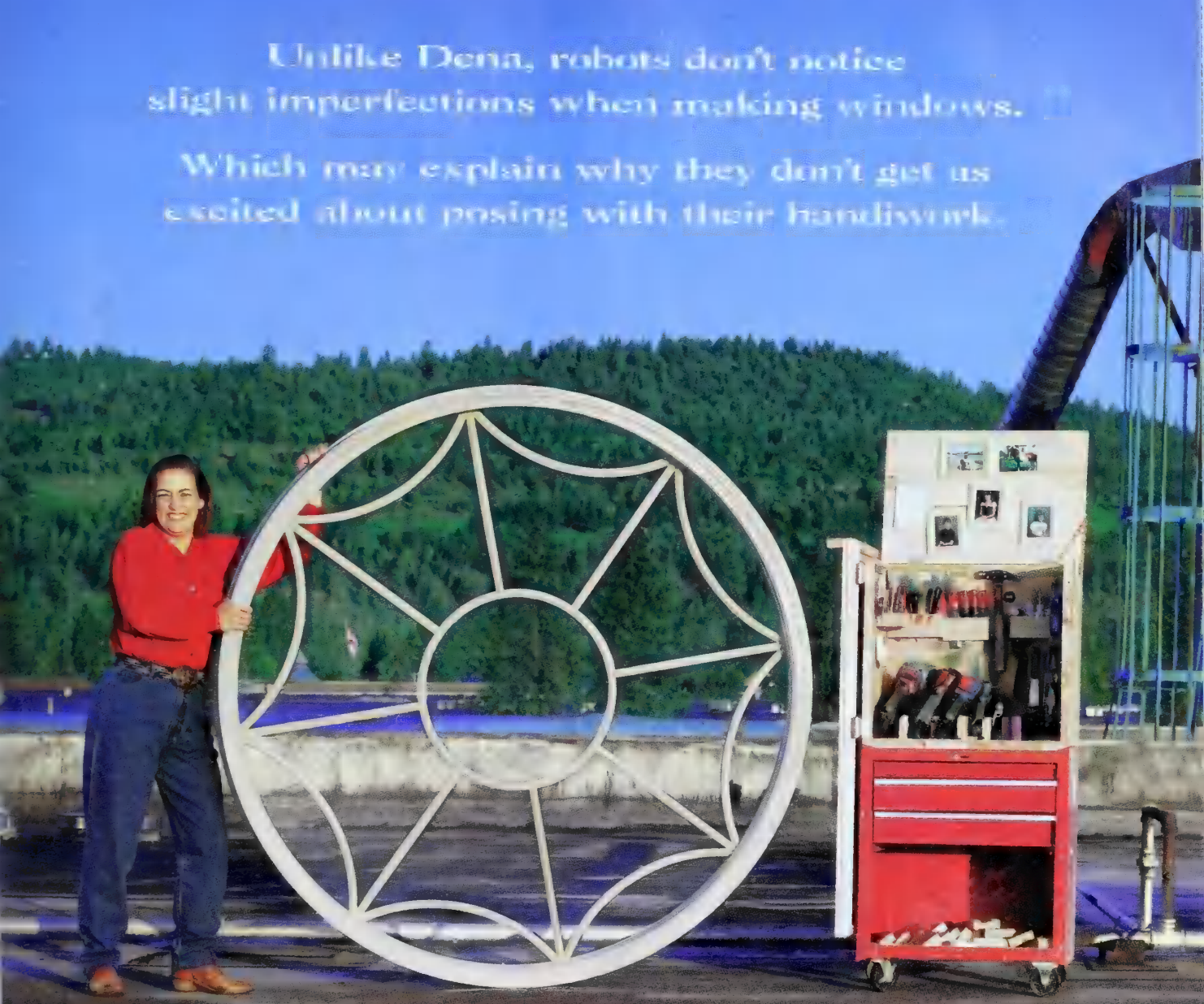




Five examples from 150 pieces in an exhibition at Colonial Williamsburg, "Furniture of the American South," were chosen for their diversity of form. From top: The quirky ornamentation of this tall case clock shows it was made far from urban centers. Corner chair and clothespress are typical of the "neat and plain" style preferred by coastal Virginians. High style furniture like this wing chair with elaborate knee carving and flared arms was popular in mid-18th-century Charleston. Chest from the Shenandoah Valley reveals the Swiss-German heritage of its maker.

Unlike Dena, robots don't notice slight imperfections when making windows.

Which may explain why they don't get us excited about posing with their handiwork.



Dena Suing,
Senior Specials Window Builder
high atop our beautifully functional factory

Handcrafting but five custom windows a day, Dena Suing brings out wood's natural beauty. However, she would be the first to tell you there's more to a Pozzi window than meets the eye. Like interlocking double mortise tenon joints for maximum frame strength. And thick glass, giving the most traditional design the warmth of energy efficiency as well. All shaped to within 1/16" of perfection—as is every window we make, standard or custom. Sure, wood windows can be assembled to the hiss of machines. But they come to life with the brush of Dena's sandpaper.



POZZI
WOOD WINDOWS®

HANDCRAFTED IN BEND, OREGON.™

To visit, raft the Deschutes to its bend, or surf the web to www.pozzi.com. For a free catalog, call 1-800-257-9663 ext. HB2.

Pozzi Wood Windows is a registered trademark of JELD-WEN,® inc. © 1997 JELD-WEN, inc.

Furniture curators today are as much cultural historians as art historians, as interested in what furniture says about people as they are in its craftsmanship

niture-making regions: the Chesapeake Bay (coastal plain of Maryland, Virginia, and northeastern North Carolina), the Low Country (Charleston, South Carolina, and environs), and the Backcountry. The early curatorial staff at Colonial Williamsburg had concentrated on furniture made before 1800 in the Chesapeake, as Hurst explains in his preface to *Southern Furniture 1680–1830*, an enormous, lavishly illustrated volume compiled to accompany the exhibition. "We have a huge collection of Chesapeake pieces," says Hurst, "and a nice representation of backcountry styles. The smallest part of our collection comes from the Low Country because each piece is so expensive now and people tend to hang on to their things down there." Hurst hopes to expand Williamsburg's holdings soon with good examples from Georgia, Tennessee, Kentucky, and the Mississippi Valley.

Say "southern furniture" to some people and they immediately picture the heavy, dark Empire pieces of *Gone With the Wind* or the gilt and rococo rosewood of New Orleans and Natchez. But those mass-produced styles were universally popular in both north and south. What intrigues Hurst and other young curators is the enormous diversity of pieces made by hand in the 100 years before the American Revolution. The show graphically makes the point that the South is as full of distinctive regional and societal flavors as the North.

"Popular conceptions of southern history are still too frequently colored by romanticized images of life on the old plantation, " says Hurst. "The real story of the region's varied people is far more fascinating than the moonlight-and-magnolias version. Some communities in the backcountry were still speaking German well into the 19th century, and some settlers in the Shenandoah Valley came from Pennsylvania, which shows in the decoration of their chests of drawers."

Hurst and his generation of furniture curators are as much cultural historians as art historians, as interested in what furniture says about the people who made it and used it as they are in its form, material, and craftsmanship.

Inhabitants of the Chesapeake and Low Country areas, for example, were closely tied to England and followed fashions there. "The landed gentry in England went in for brown furniture in the neat and plain style," says Hurst, "and people like George Washington and planter Robert Beverley of Virginia equated themselves with the gentry rather than the English nobility, who preferred heavily carved and gilded pieces."

Hurst hopes the show will make it quite clear that "neat and plain" does not mean inferior. Indeed, he says, the construction of furniture in the cities of the coastal South was equal to the best in the country. "Joinery was thoughtful, with glue joints and locking wood joints rather than nails."

Backcountry, on the other hand, is much harder to characterize because the influences were so broad: German, Swiss, French Huguenot. Indeed, as Hurst points out, the cultural mix of the South shows best in furniture from the backcountry. See, for example, the flamboyant tall case clock from southwest Virginia. Although Joseph Downs might not think the clock has artistic merit, the exhibition catalog calls it "one of the most remarkable American tall clocks known."

"Curators today know that decorative arts didn't stop at the Potomac River," says Hurst, "but the older generation is slow to accept the fact." Savage says he considered titling his talk for the 1998 Williamsburg Antiques Forum "Take That, Mr. Downs," but decided it was too flip. "I will certainly refer to him sometime during my talk," promises Savage. ■

Travel

Continued from page 74

stepped towers with intricate Hindu stonework. In the old district of Mylapore you can see one of the city's most famous shrines, the Shiva Temple with its four pyramidal towers rising above the surroundings. Beneath each tower a large gate is decorated with an array of images: smiling gods with hands raised in benediction, fierce demons with horns, celestial dancers (*apsaras*) striking graceful poses, and jovial figures with round bellies. Inside, where the aroma of sacred ash and sandalwood fills the air, priests in saffron robes meditate in the nooks and crannies. Devotees chant holy mantras and sway gently in religious fervor as they circle the shrines to seek blessings, stopping in front of the monkey God, the elephant-headed God, even a peacock-God, a temple mascot for years.

To me the area around the temple is every bit as fascinating as the shrine itself. Bare-torsoed Brahmins gather on street [illegible] discuss the esoteric philosophies of Hinduism; spice ven[illegible] behind mounds of saffron, cardamom, cloves, and cinnamon. In the alley of flower shops, where pilgrims buy garlands woven from hundreds of pink roses to offer to the gods, petals litter the pavement and perfume the air. Wealthy Madrasi women come in their air-conditioned Marutis (small Indian cars) to buy silk and cotton sarees by the dozens at the Rasi Silk Saree Palace, and the shops selling jewelry along North Mada Street are always crowded with families who complain about the rising prices of gold but never stop buying it.

This is what I relish about Madras—the predictability of bumping into old friends at the beach or temple, knowing that if it's three o'clock most Madrasi will be taking a nap, if it's six they will be at the beach. In a country racing to catch up with the West, Madras remains proud of its past. ■

Shoba Narayan, who lives in New York City and visits Madras frequently, wrote the Thoughts of Home essay in the April 1995 issue of House Beautiful.

THE CAMBRIDGE CHERRY COLLECTION



You see a table. I see a doorway beckoning my imagination. Sally Shiels Schnepp '97

DREXEL HERITAGE®

HOME INSPIRATIONS

FOR YOUR NEAREST DEALER 1-800-916-1986 TO ORDER CATALOGS VIA MASTERCARD OR VISA 1-704-433-3200 DEPT HB1097

©1997 DREXEL HERITAGE FURNISHINGS INC HTTP://WWW.DREXELHERITAGE.COM



Sink: Prestige Plus™ PRX 660 with Triflow® filtration faucet, TFC 300. Mermaid from a private collection.

No Ordinary Sink

■■■From the depths of our imagination, Prestige Plus. Now very deep and with a patented ledge sculpted into the side to suspend a grid at best working height. For rinsing, draining . . . or whatever.

What would I do without my Franke?

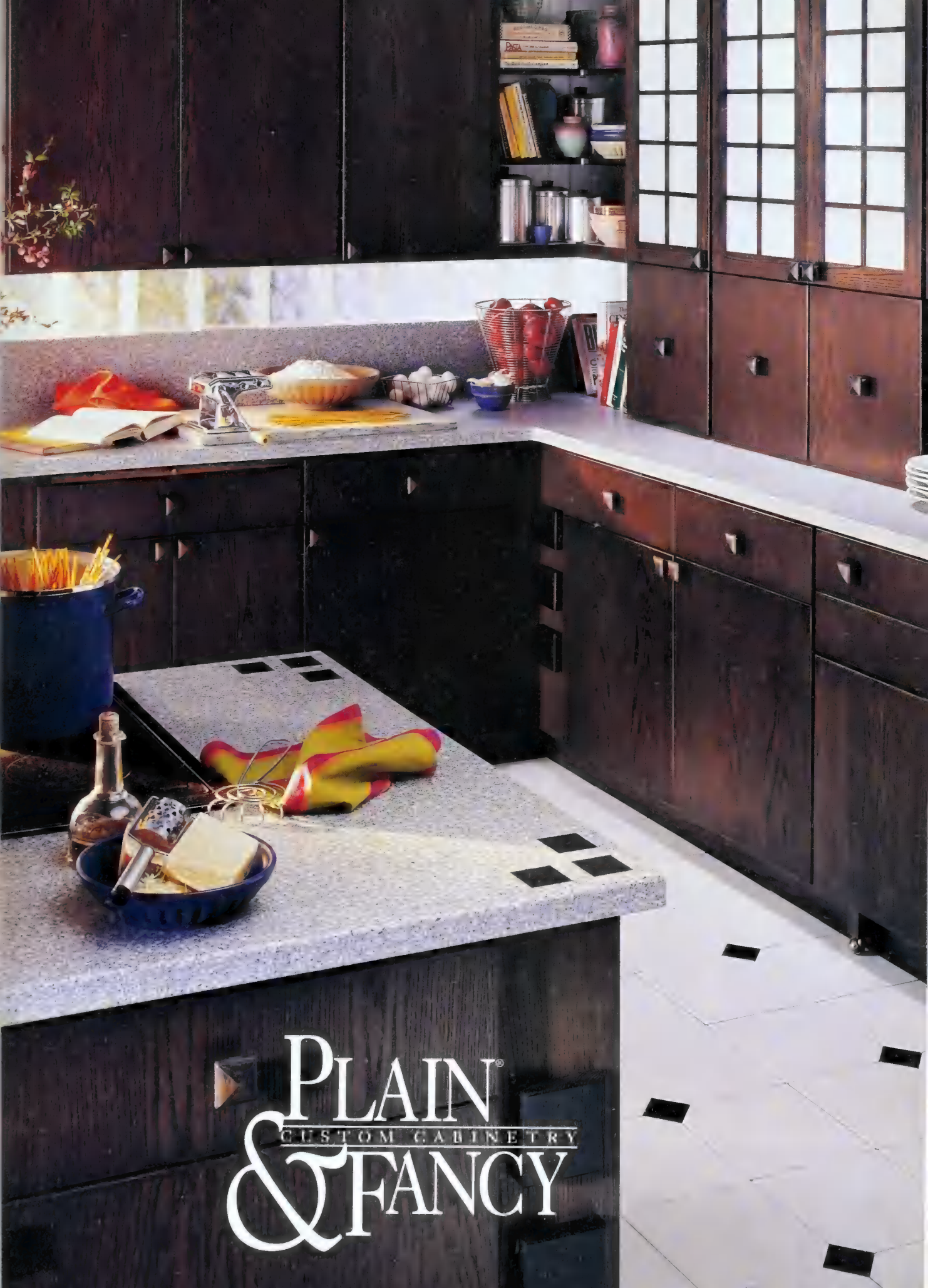
Only through kitchen designers and specialists. Thirty-six page catalog available.

Franke, Inc.
Kitchen Systems Division
212 Church Road
North Wales, PA 19454
800-626-5771
http://www.franke.com

FRANKE®

Kitchen Sinks
Faucets
Water Dispensing Systems
Disposers
Custom Accessories

■ Technology ■ Quality ■ Design


PLAIN®
CUSTOM CABINETRY
& FANCY

Our custom cabinets offer

custom cabinetry

you a world of pleasant

well within your reach

surprises. First you discover

that you can have exactly

what you've always wanted.

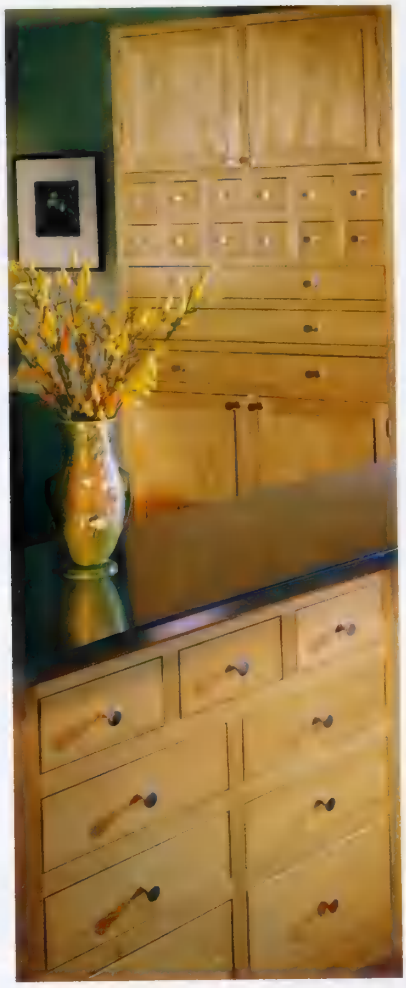
And then you discover you can

afford it. New American Classics

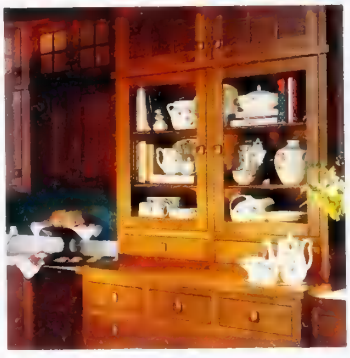
from Plain & Fancy. For the

name of the dealer nearest

you, call us at 1-800-447-9005.









PLAIN
&FANCY

U.S. BED MAKERS FOR SEVEN GENERATIONS

©1997 CHARLES P. ROGERS BED LINENS BY ANICHINI SCREEN, CHAIR, TABLE BY PROFILES
DRESSER CHANDELIER, URN BY PROPS FOR TODAY RUG BY ODEGARD STYLING BY JAMES BLOOR

Queen size Rutherford Bed in black iron with gilded highlights. Catalog $1499, Sale $1099. Headboard: Catalog $859, Sale $659.



Rainbow Bed



Charleston Bed



Campaign Daybed



Florentine Canopy Bed

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a color catalog and sale price list.

CHARLES P. ROGERS • EST. 1855

NEW YORK: 899 FIRST AVENUE (50-51 STS), NYC
212-935-6900 OUT OF STATE CALL **1-800-272-7726.**

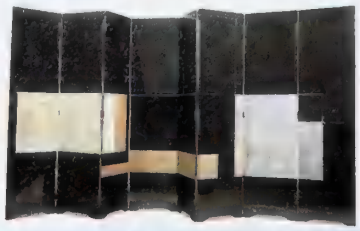
NEW JERSEY: 300 ROUTE 17 NORTH, EAST RUTHERFORD (CLOSED SUNDAY) 201-933-8300

MARYLAND: 11134 ROCKVILLE PIKE, OUTSIDE BELTWAY OPP. WHITE FLINT MALL 301-770-5900

OPEN DAILY, SATURDAY AND SUNDAY
PHONE ORDERS ARE WELCOME
WE SHIP ANYWHERE







FROM THE ATTIC OF AN EMPIRE

A riveting exhibition of treasures from London's Victoria & Albert comes to conquer the colonies

By Martin Filler







What's in a name? In the case of London's Victoria and Albert Museum, not even a hint that it is the world's greatest (albeit underappreciated) repository of the decorative and applied arts. "We suffer from having one of the least explicit names of any museum," laments Alan Borg, director of the institution that honors its royal benefactors but the contents of which are often confused with those namesakes' personal possessions. According to Malcolm Baker, the V&A's deputy head of research and an organizer of the splendid retrospective of its riches that opens this month, it's not unusual to hear visitors at the museum exclaim, "Imagine Victoria and Albert owning all this!"

At last, what has long been known to design specialists is being shared with a vast new international audience. Far from a shrine to the archetypal Victorian couple, the V&A is a fascinating index of how the modern museum was born, developed, and has been transformed in the last century and a half.

Proof of that seminal role abounds in this season's most historically revealing and visually arresting exhibition, "A Grand Design: The Art of the Victoria and Albert Museum." This brilliant selection of more than 250 works from the ancient to the contemporary debuts at the Baltimore Museum of Art on October 17. After a North American tour that will then take it to Boston, Toronto, Houston, and San Francisco, the show returns to London in 1999 to mark the centennial of the old South Kensington Museum's renaming to commemorate its regal patrons.

The exhibition is the brainchild of Arnold L. Lehman, former director of the Baltimore Museum and since September director of New York's Brooklyn Museum of Art. His close collaborator Brenda Richardson (longtime deputy director at Baltimore) edited the trenchant catalog (Abrams, $60) with Malcolm Baker, creating what in the opinion of this critic is the exhibition publication of the year, a must for any serious follower of the decorative arts. Lehman's motivation for the show grew out of his passion for the V&A. "Its history, collections, and collecting habits have had such an important impact on the origins of museums all over >

Among the more than 250 works on view in "A Grand Design: The Art of the Victoria and Albert Museum" are, clockwise from top: A Nicholas Hilliard watercolor miniature of Queen Elizabeth I; a lacquer screen by Eileen Gray, c. 1928; a 4th–5th-century Gandharan-style head of Buddha; an 1867 Gothic Revival cabinet by Bruce James Talbert; Antico's Meleager c. 1484–90; plaster fig leaf made c. 1857 for the V&A's full-scale copy of Michelangelo's David.

Let's just say he's no plumb bob.

A plumb bob is a weight tied to a piece of chalked string. It helps you keep your wallpaper straight, even your walls aren't. At Village, we want to make your project easier. With the advice on this page, and the fact that we're in stock at a retailer near you. Village. Because when you're ready, we're ready to roll.



Put a tack at top of wall, tying plumb bob to tack so weight is just above baseboard. When weight stops moving, press bottom of string against wall and snap string. Chalk mark on wall is plumb line. Place edge of first strip to one side of chalk mark.

For a retailer near you, call 1-800-552-WALL and ask for Dept. 3.

©1997 F. Schumacher & Co.

Village®

WALLPAPER

Ready to roll.

High spirits abound in the V&A show, from a porcelain of Hogarth's pug to a trompe l'oeil "lace" jabot carved from wood by Grinling Gibbons

the world," he says. "I've always wanted to shake people and ask, 'Have you been there, and if not, why not?'"

For the next year and a half, Americans will have an unprecedented opportunity to experience a provocative mixture of the V&A's renowned masterworks (including a Leonardo da Vinci notebook) as well as lesser-known but equally impressive marvels (such as one of the finest of Renaissance bronzes, Antico's *Meleager*). Yet far from being a conventional "greatest hits" extravaganza, "A Grand Design" is a richly textured, multilayered exploration that will engage specialists as much as it will delight the general public.

This comes as a welcome counterbalance to blockbuster exhibitions that trot out the most superficially dazzling objects with little regard to the deeper issues of their significance. Covering some of the same ground as the 1980s' highly hyped but disappointingly shallow "Treasure Houses of Britain" show (skewered by critic Robert Hughes as "Brideshead Redecorated"), the V&A survey in contrast offers a probing, thoughtful presentation that uses artifacts not as ostentatious loot but to illuminate larger concepts.

But fear not: This is no pedantic "book on the wall" show that gives short shrift to aesthetic pleasure. For all its careful exposition of six major themes, there is also sheer beauty at every turn of "A Grand Design." From François Boucher's ravishing rococo portrait of Madame de Pompadour to the ornate cinnabar-lacquered throne of a Chinese emperor, from Giovanni Pisano's haunting early Renaissance ivory of the crucified Christ to a shimmering Art Deco screen that Eileen Gray made for her own home, there are enough gorgeous things here to sate even the greediest art glutton.

High spirits are there, too, typified by the incredible trompe-l'oeil "lace" jabot that Grinling Gibbons carved from linden wood and wore to fool his friends. Also irresistible is the life-size Chelsea porcelain sculpture of William Hogarth's beloved pug, Trump. Funniest of all is the generously proportioned fig leaf presented to Queen Victoria by the Grand Duke of Tuscany so that the V&A's plaster cast of Michelangelo's *David* could be made presentable during royal visits.

Founded in 1852 by the design reformer Henry Cole with profits from the previous year's triumphantly successful Great Exhibition at London's Crystal Palace, the V&A (initially called the Museum of Manufactures) was envisioned as a learning resource for British tradesmen as the Industrial Revolution picked up steam. Thus the first two segments of the show examine the formative role the first world's fairs played in raising awareness of good design as well as the new museum's mission to educate populace and professionals alike.

If the Smithsonian is America's attic, then the V&A is the storeroom of the British Empire. Britain's mid-19th-century rise as the world's mightiest economic and colonial power is reflected in the third and fourth portions of the show, which address the V&A as an encyclopedic reflection of burgeoning prosperity and the spread of global dominion. The notion of a country's self-image and how that expresses itself through art and design is the focus of the fifth segment, on the idea of "Englishness." Lastly, how the V&A has gone about collecting the artifacts of our own century rounds out the show.

Still, for all the detailed documentation of how the V&A grew into the sleeping giant it is today—waiting to be awakened through stunning exhibitions of this scope—what comes across most poignantly is the personal commitment of so many devoted connoisseurs over so many years. The English, thanks to their country's economic expansion and political stability, turned to collecting early on and grew into one of history's most acquisitive cultures. By the time the V&A was established, British museums already had astounding holdings. The idea was for the new institution not to compete with the older ones: antiquities would continue to go to the British Museum, Old Master pictures to the National Gallery, with other miscellenea—European sculpture, textiles, ethnographic art—consigned to the V&A.

In exceptions that proved the rule, the V&A acquired some masterpieces in all mediums, even those supposedly more suitable for its sister institutions. Carlo Crivelli's *Virgin and Child* would be quite at home among other Italian Renaissance paintings at Trafalgar Square. A Gandharan-style head of Buddha from the 4th or 5th century would be a coup for the British Museum. And John Constable's famous view of Salisbury Cathedral would fill a rare gap in the national collection of British art at the Tate Gallery. All are now in the V&A, thanks to the curatorial individualists who have always been its truest treasures.

To its credit, the V&A catalog does not shrink from recalling some of the more embarrassing episodes in the museum's collecting history. England's imperialist outlook allowed the Chinese emperor's throne, plundered during the Boxer Rebellion in 1900, to be acquired without any pangs of conscience. And in 1960, the venerable Renaissance expert Sir John Pope-Hennessy had to cajole the museum's officers for a mere 4,000 pounds to buy the glorious Antico bronze.

What "A Grand Design" is really about, then, is the varied ways in which we see things over time and across space. Some of the earliest pieces accessioned by the V&A because of their imagined historical associations turn out to have been unremarkable curiosities with fanciful pedigrees. Conversely, real treasures have languished misattributed until a sharper eye saw their quality and attached the rightful maker's name to them. The multiple audiences this remarkable show will appeal to are united in one major respect. After viewing these lively expressions of human ingenuity, you're unlikely to look at a beautiful object again without asking some very well-informed questions of yourself. ■

© 1997 Wamsutta Home Products, New York, NY 10019





Sheets and accessories that mix and match.
To put a little excitement back into your bedroom.





COLOR BY DESIGN. FOR MORE INFORMATION CALL 1 888 WAMSUTTA.





THE VIRTUAL HOUSE

Finding and furnishing a home at 32,000 bits per second

By Paul Kunkel

I had never dreamed of becoming one of the landed gentry until one week last May, when a distant uncle named Bob died and remembered me in his will. Suddenly, I could fulfill one of my fantasies: to leave my cramped New York apartment, settle amid the towering pines of northern Wyoming, and set up my ideal home—rustic on the outside and all the comforts of a modern home inside. As a lifelong renter, I had never acquired or furnished a house. Yet I knew that with a computer and the Internet, I could order anything from a pizza (at www.cyberslice.com) to a previously owned Learjet (www.traderonline.com) with a few keystrokes.

I wondered: Could I use my limited free time, the sudden windfall from Uncle Bob, and my surfing abilities on the Internet to find real estate, furniture, curtain hardware, and all the necessary items that go into making a virtual house a real home? I decided to see what I could come up with. According to IDG, publishers of the annual *Internet Yellow Pages*, there are more than 1,000 "hot" Web sites (those with more than 500 daily hits, or visits) devoted to real estate, remodeling, home construction, furnishing, and appliances, with new sites appearing every day and old sites constantly being updated. Clearly, I would have no trouble blowing my inheritance of just over $300,000. Uncle Bob, who had always been a high roller, would not have wanted it any other way.

Anyone who subscribes to an on-line service (such as America Online) can click on the Internet icon (such as Netscape Navigator), type words into the program's search engine (see sidebar on page 88), and soon be surfing like a pro. The key is *to know what you want*. In my case, the goal was not some ill-defined structure in Anytown, USA; it was a log cabin with three or four bedrooms and two baths, a pristine mountain lake and a view of the Grand Tetons, a Western-style living room, high-tech dining room, Arts and Crafts master bedroom, retro pieces to give the second bedroom a "theme," a home office, and a few tasteful accessories.

To begin, I typed the words "log cabin" into the >

The Chrysler Sebring Convertible

At night it turns into a planetarium.



You don't have to be Galileo to appreciate the new Chrysler Sebring Convertible. A car that's as fun under blue skies as it is under spectacular constellations. But what makes it truly brilliant is that you can enjoy it year-round. Its specially lined top, for example, was designed to help keep sound out and warmth in. What's more, it offers the largest interior and trunk space of any convertible this side of the planet.* For more information, call 1.800.CHRYSLER or visit www.chryslercars.com. And see why Sebring is the best-selling convertible under the sun. Or the moon.

C H R Y S L E R

ENGINEERED TO BE GREAT CARS

Late availability for Limited model shown. *Based on a comparison of '97 competitive models.

Trolling for real estate, I entered Jackson Hole Realty. I clicked on #4613 picture link. There it was: my four-bedroom log home framed by evergreens

Navigator search engine, pressed the return key, and received more than 200 "quality hits." One of these was *Hometime*, where the friendly couple from the PBS television series guided me through various home projects, including building a log cabin. With a click, I found a blueprint (in a book that the site offered for sale for $9.95) of an 1,800-square-foot, four-bedroom home with a split-log exterior. Unfortunately, the site did not mention how much the finished cabin would cost.

Returning to the search engine, I entered the words "construction estimate" and arrived at a Web site called Design4/COST, which let me download demonstration software and use it to work up a construction estimate in less than five minutes. The site, which has 425 case studies covering all sorts of structures, allowed me to extrapolate the cost of my cabin based on its size, degree of finish, and location. The result—high at $145 per square foot—persuaded me to shelve the *Hometime* plan and look for an existing cabin instead.

Trolling for real estate, I entered Jackson Hole Realty, looked at detailed maps, color photos, and clicked on key words in blue type, called links, that transported me to different areas (or different sites). On a lonely stretch of blacktop called Fern Road, near the Jackson Hole Ski Resort, I paused at listing #4613, called Pan Abode Log Home, clicked on the picture link, and nearly melted. There it was: my four-bedroom log home framed by evergreens with a mountain lake in the foreground and snow-capped peaks beyond. Asking price: $324,000. I E-mailed the agent; learned that Pan Abode's seller would give me "a deal" on the property; crossed my fingers and made an offer.

I then continued to the next stage of the project: furniture. In all cases except in the obvious one of auctions, I found that I could make my purchases by E-mail, once I had made up my mind. (I decided to put off purchases until I had a house to put them in.) I concentrated on the best furniture I could afford from more elite sources. For the dining room, I wanted a contemporary table and chairs with an Arts and Crafts display piece. At Brueton, I lingered over the Post and Ball dining table by Stanley Jay Friedman, but decided on >

TAKING IN THE SITES

With a personal computer, a 28 kBps modem (33.6 kBps is better), an Internet account (such as AOL), and browser software (such as Netscape Navigator 3.0), anyone can troll the Internet. For that, you must use a search engine, such as Yahoo, Excite (which searches concepts as well as specific words), or Altavista (which can access more than 31 million pages contained on more than 50,000 servers around the world). There are two methods for finding information. One is to click on subjects that link to your final destination, from the general to the specific, e.g.: Fine Arts → Architecture → Architecture firms → Frank Lloyd Wright → Fallingwater. Otherwise, simply type key words into the search engine, hit the return key, and hope for the best. The problem with this method is that you will get every category; "fallingwater" might get 100 hits on Niagara Falls. Most engines are designed to offer "quality hits" first, and will quit after two minutes of trolling. To save time, key word searches should be as specific as possible. Readers can get started by exploring:

http://www.build.com, **http://www.buildandremodel.com**, and **http://www.buildernet.com** These "cybermalls" serving the home construction and remodeling industry offer a comprehensive list of products (kitchen appliances, bathroom accessories, flooring, lighting, tile, carpeting, countertops, etc.) and services (architects, contractors, interior designers) with links to hundreds of other sites.

http://www.christies.com and **http://www.sothebys.com** These visual feasts combine depth and erudition in their coverage of the international art and antiques markets. Calendars of upcoming sales and lectures, prices of recently sold items, and descriptions of forthcoming sales are all first-rate. Christie's LotFinder service allows collectors to request specific items; as they come up, Christie's computer will send you an E-mail alert automatically.

http://www.lexington.com Offers a huge selection of furniture from fifty different collections made by eighteen different factories in and around High Point, North Carolina.

http://www.btw.com/garden_archive/toc.html The Garden Encyclopedia offers a comprehensive guide to gardening and landscape design. Written by experts, the site leaves no question unanswered.

http://solstice.crest.org/renewables/wlord/index.html This instructional site allows you to observe the construction of a solar house in Maine, with plans, documentation, technical details, and answers to frequently asked questions.

http://www.hermanmiller.com This superb site functions as much as a design museum, celebrating Herman Miller's illustrious designers (Charles and Ray Eames, George Nelson, Isamu Noguchi, et al), as a sales site for the current line.

http://www.housebeautiful.com On House Beautiful's site, editor Peggy Kennedy answers readers' questions and illustrates them with photographs. (In an answer about glazing wallpaper, there is a link to Handy Home Advisors, where you can enter the dimensions of a room and it will calculate how many gallons of paint or rolls of wallpaper you will need.) There is also a cybertour of the 1997 Kips Bay Show House, with designers' voices describing their work.


MEMOIRS™
A NEW AMERICAN CLASSIC
THE BOLD LOOK OF KOHLER®

REFRESHED AND REFINED



The art of living. Simply. Hopefully. Passionately. Streamlined forms so characteristic of domestic architecture and interior design in the 1920s and '30s are refined and refreshed. The result is Memoirs™, an affordably luxurious collection of classically styled fixtures for the bath. A choice of classic or stately crown detailing is offered with Memoirs pedestal and above-counter lavatories, console table and toilets.

On the cover, Memoirs helps create the carefree feel of a Nantucket beach house. Delicately balanced between history and the here and now. With classic, sweeping basin ledges, the pedestal lavatory offers the modern necessity of ample space for toiletries.

A Tapestry of Tradition

The warmth and genteel formality of generations past. Refined and relaxed. A reverence for the beautifully made. A tapestry of traditional design rich in style and depth of line, the Memoirs collection brings elegance to a wide range of bathroom decors. Unique with distinctive options, Memoirs is still Kohler's most affordable collection.

From the charm of an English country house to a jazzy Deco statement, Memoirs shows its adaptability in traditional settings.



THE BOLD LOOK OF KOHLER.

MEMOIRS™ COLLECTION

A NEW AMERICAN CLASSIC



K-3439 Toilet w/stately design and elongated bowl 30-3/8" x 18-3/8" x 31-1/8"

K-3462 Toilet w/stately design and round-front bowl also available



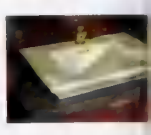
K-3452 Toilet w/classic design and round-front bowl 28-1/8" x 17-7/16" x 31-3/8"

K-3429 Toilet w/classic design and elongated bowl also available



K-2241-8/-4/-1 Countertop Lavatory, 22-3/4" x 18", vitreous china, with 8" centers/4" centers/or single-hole drilling





K-2269-8/-1 Above-counter Lavatory w/stately design, 30" x 21-3/4", fireclay, with 8" centers/or single-hole drilling.



K-2268-8/-1 30" Pedestal Lavatory w/stately design, 30" x 21-3/4" x 34-3/4", fireclay, with 8" centers/or single-hole drilling



K-2258-8/-4/-1 27" Pedestal Lavatory w/classic design, 27" x 22" x 35", fireclay, with 8" centers/4"centers/or single-hole drilling



K-2238-8/-4/-1 24" Pedestal Lavatory w/classic design, 24" x 19-3/4" x 34-3/8", fireclay, with 8" centers/ 4" centers/or single-hole drilling.



K-2269-8/-1 and K-6880 Console Table w/stately design, 30" x 21-3/4" x 34", fireclay basin, with 8" centers/or single-hole drilling



K-1418-H 6' Bath Whirlpool, 72" x 42" x 22", acrylic with right-hand pump access

K-1417 6' Bath, 72" x 42" x 22", acrylic, with center drain



K-9548 Rectangular Shower Receptor, 48" x 34" x 6", acrylic, with double threshold and drain at right.

K-9547 Same as K-9548 except with double threshold and drain at left

K-701566-D1 Focal Pivot Shower Enclosure, 44-5/8" x 70", with in-line panel, return panel and Memoirs glass



Stately design



K-723-H 5' Bath Whirlpool with integral apron, 60" x 32" x 17-1/2" KOHLER Cast Iron, right-hand pump access

K-724-H Same as K-723-H except with left-hand pump access

K-721 5' Bath with integral apron, 60" x 32" x 17-1/2" KOHLER Cast Iron with drain at left

K-722 Same as K-721 except with drain at right

K-701017-D1 Focal Bypass Shower Doors with Memoirs glass, 57-59" x 58" bypass doors for Memoirs 5' bath or whirlpool



K-9542 Neo-angle Shower Receptor 42" x 42" x 6", acrylic

K-701637-D1 Focal Neo-angle Shower Enclosure with Memoirs glass (Centerline) 19-1/4" x 27-1/2" x 19-1/4" x 72"



Classic design

SEE THE YELLOW PAGES FOR A **KOHLER®** REGISTERED SHOWROOM, OR CALL 1-800-4 KOHLER, EXT. LRX TO ORDER PRODUCT LITERATURE.
www.kohlerco.com

THE BOLD LOOK OF **KOHLER®**

Friedman's simpler Athens table, eight Bertoia wire-mesh chairs from the Knoll site, and clicked over to Knoll's Spinnybeck subsidiary to specify the color and texture for the chairs' leather seats.

This ability to link from one site to another not only saves time, allowing me to compare items from various companies, it makes on-line shopping a dynamic experience. Unlike a printed catalog, which can be static and uninspiring, the Net offers many choices that are often inventive and amusing. At the Spinnybeck leather subsidiary of Knoll, for example, the site opens on the firm's baseball logo, which spins like a magician's watch before leading the buyer through dozens of richly colored and textured leathers. After making a selection, I returned to the main Knoll menu and linked my leather choice to the Bertoia chairs. Searching for a home office chair, I smiled as the classic Sapper chair spun 360 degrees, allowing me to view it from all sides, and the Hot Dog table, with its wiener-shaped top and counter-force support, ascended and descended.

Finding antiques on the Internet can be difficult. Some sites offer flea market items. Others push museum-shop reproductions. Antique Marketplace, which bills itself as "the largest collective group of antique dealers on the Web," sounded promising, but inside the cupboards were bare. Much better was a site called American Decorative Arts, which represents a consortium of dealers specializing in 20th-century items. Their "Pick of the Week" was a lovely aluminum serving bowl, circa 1955, designed by Lurelle Guild ($55), and an even better pair of Lurelle Guild candlesticks ($75). Via E-mail, I got in touch with the dealer in question and purchased both items, which arrived days later. A few weeks later I saw the same bowl in a New York gallery for four times the price.

Still searching for Arts and Crafts, I turned to Christie's, whose site exudes the sense of luxury and ease you experience upon entering their London or New York galleries. Pausing at the calendar, I clicked on an upcoming sale of 20th-century decorative arts in New York, surfed past a Tiffany Yellow Rose and Butterfly table lamp ($50,000–$70,000), and stopped at an oak serving table by Gustav Stickley, circa 1904 ($12,000–$18,000) and a hand-hammered copper vase by Dirk van Erp ($3,000–5,000). The table was beyond my means. Yet I did E-mail a bid for the vase, which Christie's confirmed by return E-mail with a request for credit information and a shipping address in the event my bid was accepted. (I learned later that someone beat me with a $6,500 bid.)

Unable to afford antique Stickley, I ventured into a cybermall called Build .com, which contains everything from discounted carpeting to high-quality limited-edition furniture, and discovered Swartzendruber Hardwood Furniture, a company that makes fine furniture inspired by Stickley and early Frank Lloyd Wright. From their 1905 Collection, I selected an Arts and Crafts–style hutch for the dining room. For the master bedroom, I chose a Wright-inspired bed, dresser, and night tables from Swartzendruber's Prairie Collection. Back at the Build.com main menu, I discovered the Golden Gate Bridge Furniture Company, which makes fanciful beds, tables, and chairs using steel removed from the pedestrian walkway on the Golden Gate Bridge. The rusty iron color and bridgelike designs were perfect for my "theme" bedroom, dedicated to that city by the bay. Equally important, the prices included shipping.

Returning to Build.com, I continued clicking until I found New West, which offers a line of Western furniture made by Wyoming craftsmen from materials such as knotty pine and buffalo skin. Two buffalo robe chairs, a low table, and an extra-wide sofa with horn arms would occupy my living room. On a roll now, for lighting I found the Metamorfosi system by Artemide. I admired the wallcoverings from the Alchemy series at Innovations. For closet and home office shelving, I decided on Pog System hardware by B&N Industries. Since the Pan Abode Cabin won't need new bathroom or kitchen fixtures, I splurged on German-made Gröhe faucets (purchased at Faucet Outlet Online for $89.95; the list was $295). *(Continued on page 186)*



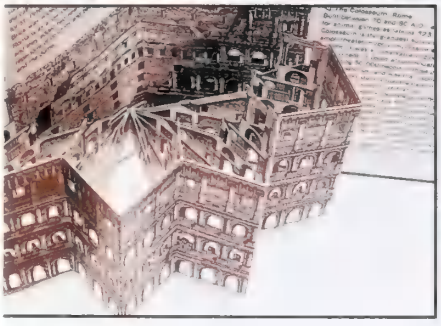


POP-UP ARCHITECTURE

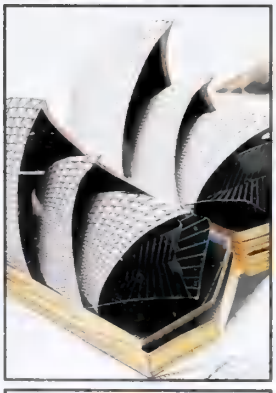
Build-it-yourself buildings, X-ray glasses, and a working elevator packed in a box

By Melanie Marcus Greenberg











Touring world architecture in fourteen pages, The Architecture Pack *(top), designed by Ron van der Meer (bottom), flip-flaps from Egyptian temples to Fallingwater by Frank Lloyd Wright all on the first spread. Clockwise from above: Voyeurs can pull a tab to round out the Colosseum experience. Skyscrapers from around the world. A collapsible model of the Sydney Opera House.*

With an architect dad, book-critic mom, and two kids who delight in nonfiction, our family is bound to like books on buildings. We brought our enthusiasm to *The Architecture Pack* (Knopf, $50), a stunning 3-D survey of architecture with an audiocassette guide and a ready-to-assemble model of Gerrit Rietveld's Schroeder House.

Adam, 8, went for the magic glasses that show diagrammed buildings—clad and un-. Lilah, 6, operated the built-in elevator. A sneak preview of the Getty Center captivated my husband, Claude. I constructed an arched vault in the shadow of Chartres Cathedral as pop-up. Everyone had high praise for the phenomenal feats of paper engineering and sheer quantity of information.

London pop-up wizard Ron van der Meer designed *The Architecture Pack* for "the documentary audience—bright 15-year-olds and up." The publisher expects the book to have broad appeal. Following record-breaking sales of van der Meer's Art and Music Packs, Knopf will print 75,000 copies to start.

At our house, everyone had fun with *The Architecture Pack*, but we found that for all its verve and graphic genius, the book has its problems. The layouts are dazzling, but sometimes art and text abut one another for reasons that aren't clear. Many photos are too dark or tiny to read. Instructions for hands-on projects can be vague. And the text by British architecture critic Deyan Sudjic contains technical terms like "catenary" that aren't clarified anywhere, including the removable glossary.

"Go easy on them, honey," says Claude. "It's concise, compelling, and talks about lateral loads." O.K. *The Architecture Pack* is a publishing marvel, but if God is in the details, it's a mixed blessing at best. ■



Behr Premium Plus.
The paint for those who dream in color.



The premium paint with a Home Depot price.



© 1997 HOMER TLC, Inc



THE DESIGNERS OF THE CENTURY

Everyone loved Charles and Ray Eames—and, of course, their furniture. Today designers are inspired by them, collectors hunt for vintage pieces, and now a landmark exhibition chronicles their wide-ranging career

By Dale Mackenzie Brown

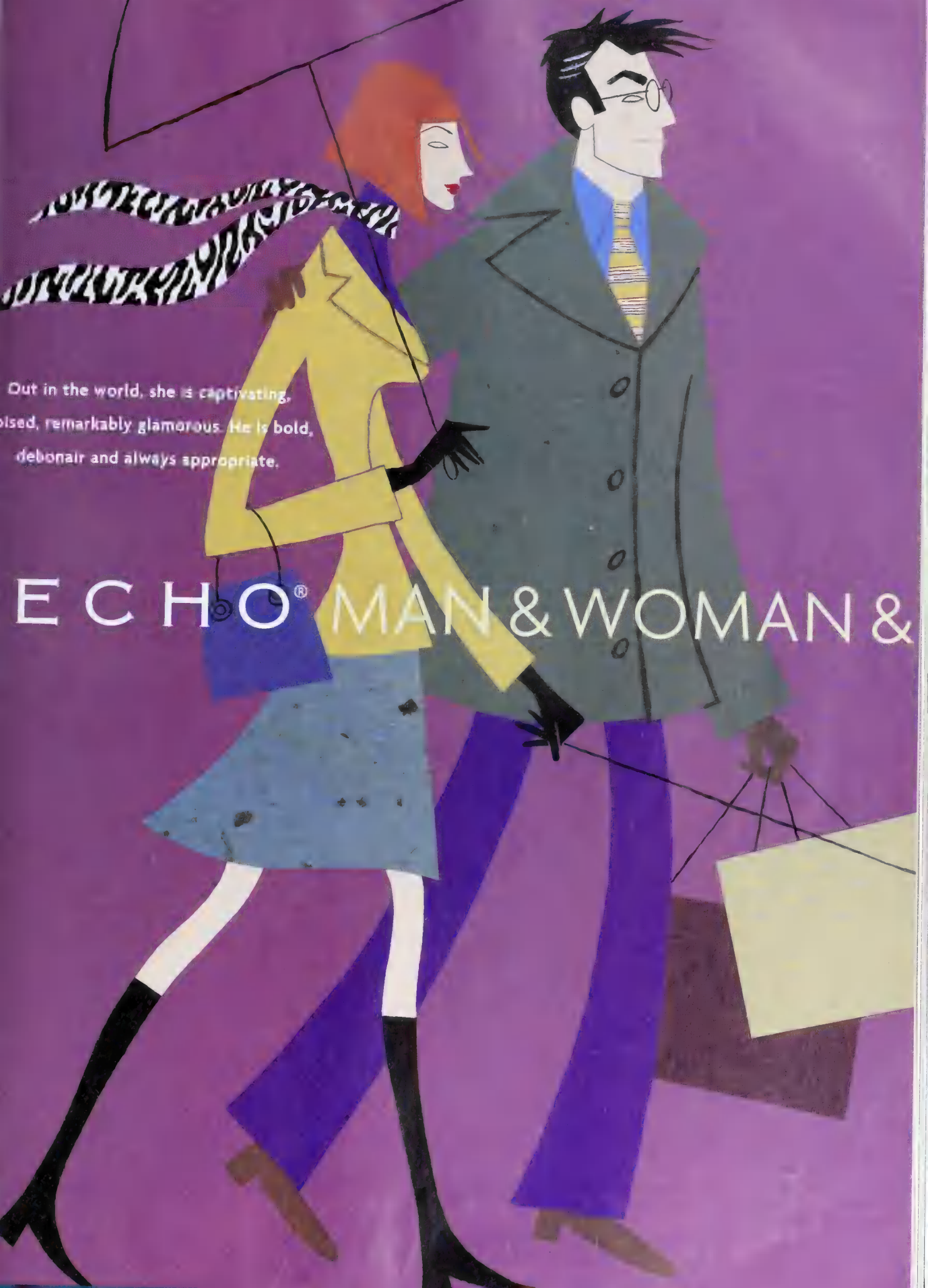
Perhaps it is only fitting that what has been called the American century should claim as its greatest designers two Americans, Charles and Ray Eames. Though he worked in close collaboration with his talented wife, Ray, and his brilliant staff, it was the handsome Charles Eames who put the public face on their company and it was to him therefore that most of the accolades came. In 1959 the leading designers of several countries nominated three chairs bearing his name for inclusion in a list of the 100 best design products. Twenty-three years later, when six curators of modern design were asked to pick the era's classics, they unanimously gave pride of place to an Eames chair. And in 1985, seven years after Charles's death at 71, he was voted the world's most influential designer at the World Design Conference. Now the record is being set straight and Charles *and* Ray are being honored by the Library of Congress in partnership with the internationally known Vitra Design Museum in Weil am Rhein, Germany.

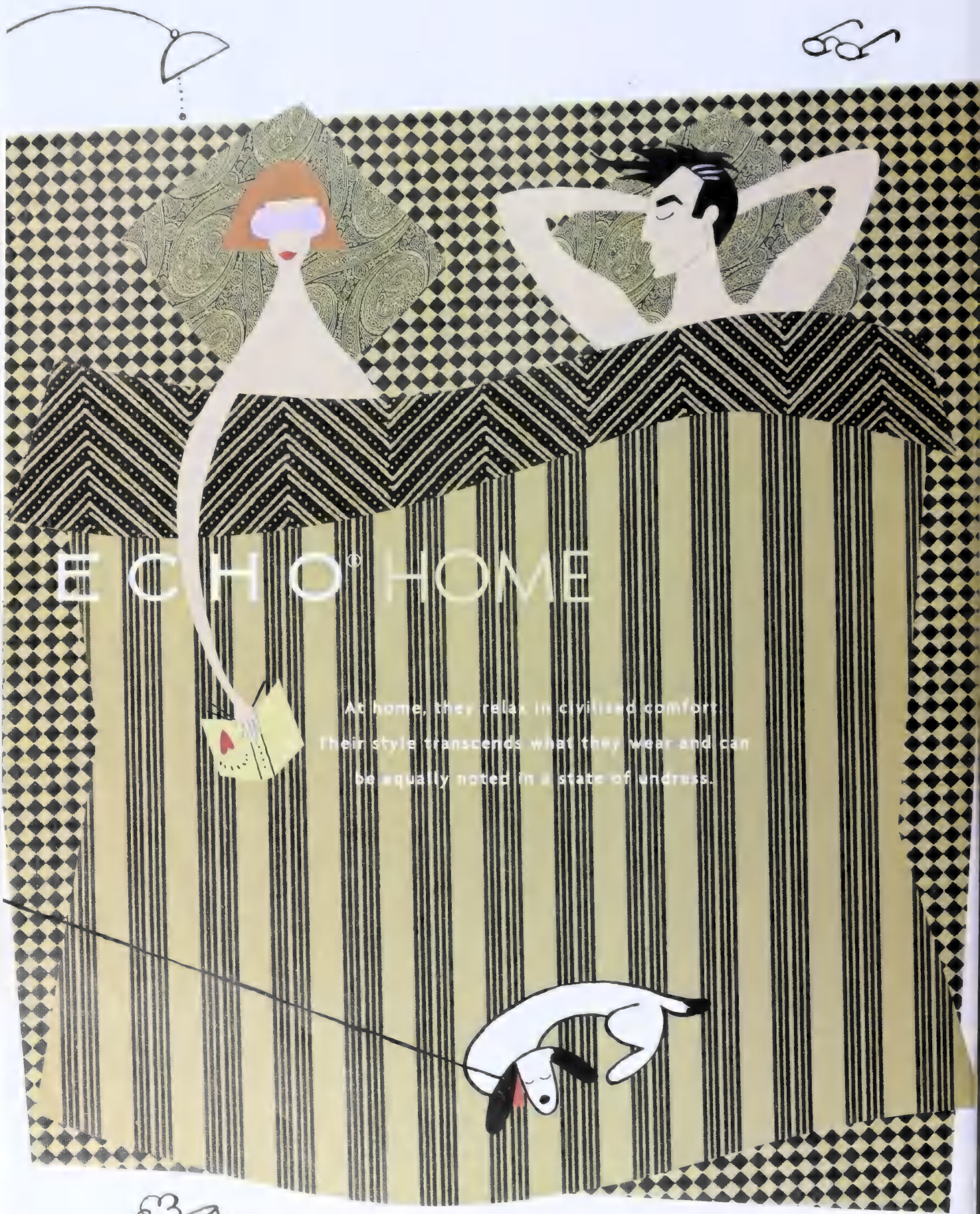
While Ray Eames tended to be modest about her role in the nearly forty-year partnership, Charles knew the depth of her contribution. "She is equally responsible with me for everything that goes on here," he said flatly.

They were fortune's couple. They came along at the right time, full of ideas, brimming with enthusiasm and optimism, and they had the drive and energy to realize their dreams. Though Charles in particular had experienced tough times in the Depression, they believed in progress. And in the heady, upbeat years immediately following World War II, everything did seem possible. Like so many other designers of their day, they wanted to make the world a better place in which to live. They felt that one way to do so was to provide ordinary Americans with furniture and housing of quality that could be easily and cheaply produced by machines—"getting the most of the best to the greatest number of people for the least," as Charles put it.

Charles Eames was Jeffersonian >

In 1947 Charles and Ray Eames (above)—in matching gingham—exhibit the exuberance that characterized their partnership.


Out in the world, she is captivating,
oised, remarkably glamorous. He is bold,
debonair and always appropriate.
ECHO® MAN & WOMAN &



SCARVES & TIES. BED & BATH. WALLCOVERING & DECORATIVE FABRICS.
1.800.331.ECHO. E-MAIL: DRESSUP@ECHODESIGN.COM.



"Good design makes you feel at home in the world." –ALEXANDER JULIAN

Comfortable, confident, always in style. Welcome to a world of classic furniture that's distinctly American and casually elegant.

ALEXANDER JULIAN
HOME
COLOURS

The Alexander Julian Home Colours Collection by Universal Furniture. For more information please phone 1-800-776-7986.







in the breadth of his talents. He was not just a designer; he was an architect, scientist, craftsman, inventor, photographer, filmmaker, teacher. Ray—whom he met during the 1930s when he was teaching industrial design at the Cranbrook Academy of Art in Michigan and she was studying weaving, ceramics, and metalworking—had been trained as a painter. She brought to the marriage and business partnership a sense of color, structure, and composition. Examples of her early work in graphics and sculpture anticipated the forms much of their later collaborative efforts took. As a couple, they could not have been better matched. They shared many qualities, not least of which was their perfectionism, to say nothing of their sense of fun. They loved their labors and they loved their life.

The exhibition at the Vitra museum—and the accompanying book from Abrams—captures this zest. It is divided into six sections—Furniture, Space, Beauty, Culture, Science, and Personal—to underscore and explore the different aspects of the Eameses' lifetime goal, which was to find solutions to the basic human needs for shelter, comfort, and knowledge. The show—which is being underwritten by Vitra International, Herman Miller Inc., IBM, and generous support from the Eames family—has been assembled from items in Vitra's own outstanding collection of Eames masterworks and from the collections of the Library of Congress. After Ray's death in 1988, ten years to the day after Charles's, Vitra bought some 250 of the three-dimensional objects in the Eameses' estate. A half-million images (350,000 of which alone are transparencies shot by Charles) and 131,400 documents were left to the Library of Congress by the Eameses. A $500,000 grant from IBM is being used to process and organize the voluminous material in the library and to partially underwrite the cost of the current exhibition.

With so much to draw upon, the show's planners have had to exclude far more than they include, yet in their selective use of artifacts, photographs, films, and Eames memorabilia they present a striking portrait of the couple in their roles as husband and wife and as creative business partners. The retrospective includes material as disparate as molded plywood sculptures by Ray done in the 1940s; molded plywood animal toys; the molds, jigs, and patterns used by the Eameses in the development of their prototypes; and even a meticulous furnished scale model of the Eameses' steel and glass Los Angeles house of the late 40s, which the couple had built for themselves from standardized construction elements chosen from trade catalogs. Several of the Eameses' eclectic slide presentations and didactic films are employed to demonstrate the couple's conviction that learning should be a sensory and pleasurable experience.

To walk through the exhibition is to meet up with many old friends: the ground-breaking molded-plywood chairs of 1940 and 1946; the fiberglass-reinforced plastic armchair of 1949; the wire-mesh chairs and wire sofa of the early 1950s; the black-leather lounge chair and ottoman of 1956 (which Charles Eames felt should have the "warm, receptive look of a well-used first baseman's mitt")—they are all here. Many of the pieces we live with happily, and many are still being manufactured by Herman Miller Inc. and in Europe by Vitra. But there are rarely seen items as well—pieces that never went into production, personal correspondence, and decorative objects collected over the years by the Eameses.

Thanks to the clarity and simplicity of their designs, Charles and >

Classics, from top: With the molded plywood chair of 1945, the Eameses took furniture in a new direction. The lilylike La Chaise (two views), a favorite of the designers but only recently produced by Vitra from a 1948 prototype, carries the sculpted look one step further. The inexpensive Shell Chairs of 1949 threw curves into homes and public spaces across America. In contrast, the storage unit of 1949/1950 expresses a stark geometry. The lounge chair and ottoman of the 1950s saw the couple once again playing with soft lines and contours.

Knowing that more people, including more orthopedic surgeons, sleep on a Sealy Posturepedic should help you rest easy, too.



There is great comfort in numbers. Like the fact that more people who sleep, sleep on a Sealy Posturepedic® than any other mattress. In our Sealy Posturepedic Sleep System, the patented coils in the mattress work together with the patented steel beams in the foundation to give your back the correct support it needs. Millions of backs – from doctors to donut makers. So, knowing this about a Sealy Posturepedic should put your mind to rest about choosing your next mattress.

Sealy®

Posturepedic Support. Only from Sealy.®

©1997 Sealy, Inc
www.sealy.com



On a hill in Pacific Palisades, California, the Eameses' remarkable 1949 house (above) belies the fact that it was constructed from machine-made, off-the-shelf components. The designers—seen in 1958 (above, right) in their living room—filled the house with their own furniture, potted plants, cut flowers, the antique toys and the folk art they collected.

Ray made their output look effortless. The reality was otherwise. Years of patient experimentation went into the development of the work now on display. When Charles Eames and Eero Saarinen (who became fast friends at Cranbrook, where Saarinen's father, Eliel, was director) created the progenitor of their molded-plywood chairs for the Museum of Modern Art's "Organic Design in Home Furnishings Competition Exhibit" in the early 1940s, they won instant acclaim (and the top prizes) for their entries. But they found manufacturers were reluctant to go ahead because of the costs involved in giving plywood the exact compound curves the chairs required. So Charles and Ray—who had married in 1941 and moved from Michigan to Los Angeles, where he took a job designing sets for MGM—concentrated on coming up with an inexpensive method for bending plywood in more than one direction. This meant working on the problem at night in their apartment—and on the QT—so as not to arouse their landlord's ire.

For the molding process, they invented a device they called the Kazam (from the magician's expression, Ala Kazam!). It was a boxlike Rube Goldberg–type contraption with a bicycle pump attached, which the Eameses used to fill an inflatable membrane inside the Kazam. As the pressure increased, the bag pressed thin strips of glued plies against a plaster form equipped with heating elements to dry the glue. Once, as the Eameses continued their clandestine experiments, they managed to blow up their overloaded oven which they had been using as a kiln in a frustrated effort to set the glue properly.

EAMES EXHIBITION ON TOUR

"The Work of Charles and Ray Eames: a Legacy of Invention," which opens on September 19 at the Vitra Design Museum in Weil am Rhein, Germany, closes on January 4, 1998. It will then move to several European venues before arriving at the Library of Congress on May 20, 1999. After a three-month stay in Washington, DC, it will tour the United States. Among its American stops: The Cooper-Hewitt National Design Museum in New York, October 12, 1999 to January 2, 2000; the Pacific Science Center in Seattle, February to May 2000; and the Los Angeles County Museum of Art, July to October 2000.

World War II gave the Eameses the unexpected opportunity to carry their experiments further. Through a friend versed in medical matters, they hit upon the idea of developing light molded-plywood splints for the U.S. Navy which would be easy to store, ship, and fit to broken limbs. When the Navy responded with a contract, Charles quit his job at MGM and they founded their own business, but cash-flow problems forced the Eameses to merge with the bigger Evans Products Company. There Charles worked on contoured plywood aircraft parts, including a pilot's seat with the parachute forming the cushion.

Thanks to new glues and advances in the molding process, the Eameses knew that bent-plywood furniture of true quality could indeed be made inexpensively and in volume. Now, in peacetime, it only remained for them to take what they had learned during the war and apply it. Their challenge was not just to come up with a chair that was simple, comfortable, and could be manufactured by machine for a mass market, but a chair, as Charles said, that would "have in its appearance the essence of the method that produced it."

Thus was born a whole new look in furniture—the Eames look. Two of the chairs to emerge from the process were the plainly named Dining Chair Wood (DCW) and the Dining Chair Metal (DCM). They had a flowerlike lightness to them, the plywood seats and backs seeming almost to float on air. And they were beautiful—wonderfully >

LLADRÓ®

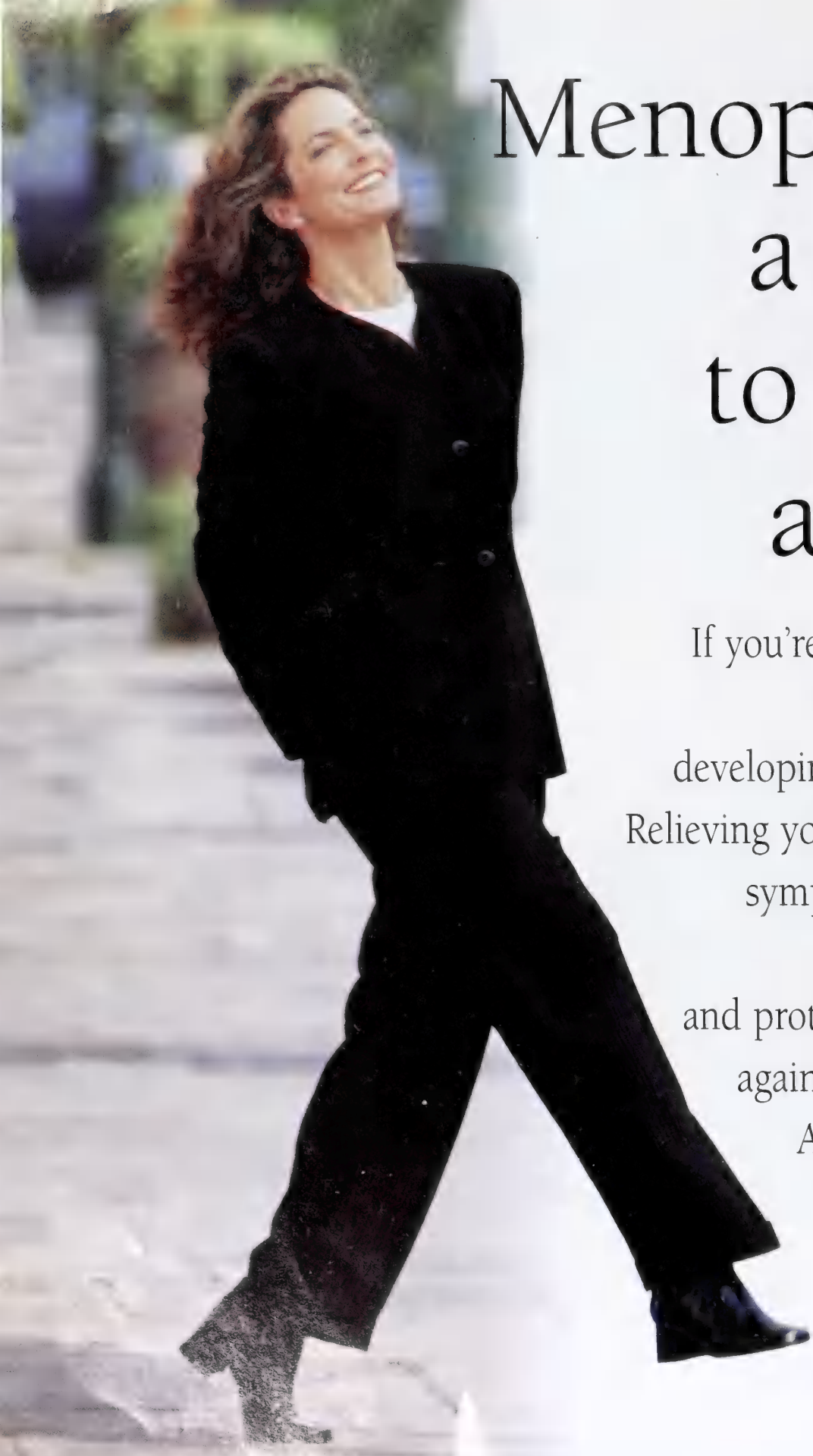
A tradition of beauty will last forever.

CONCEIVED IN ANCIENT CHINA AND REINVENTED BY EUROPEAN ALCHEMISTS, THE FORMULA FOR MAKING PORCELAIN WAS ONCE THE MOST CLOSELY GUARDED SECRET IN THE HISTORY OF ART. TODAY, LLADRÓ PRESERVES THESE SECRETS IN ITS OWN CLAY, WHICH IS MOLDED BY EXPERT SCULPTORS AND HAND-DECORATED BEFORE BEING MIRACULOUSLY TRANSFORMED TO PORCELAIN BY THE HEAT OF THE FLAMES.



THIS IS HOW LLADRÓ ARTISTS KEEP AGE-OLD TRADITIONS ALIVE.
AND THE BEAUTY THEY CREATE WILL LAST FOREVER.

"TENDERNESS". 8 1/4" x 5 1/2". • To find the Authorized Lladró Dealer nearest you, please call 1-800-634-9088, Dept. HB39 • http://www.lladro.com



Menopause... a time to look ahead.

If you're in menopause, you could be developing osteoporosis. Relieving your menopausal symptoms can help you feel better and protect your future against osteoporosis. Ask your doctor about PREMPRO.

you're in menopause, changes are occurring within our body. Changes that not only affect you now but hat could significantly affect your future.

he hot flashes, night sweats, and vaginal dryness you ight be experiencing are a result of your body producing ss and less estrogen. Hormone replacement therapy ith PREMPRO can relieve those symptoms and help you el better.

ou may be losing bone mass...right now.

enopause also marks the time in your life when, cause of estrogen loss, you begin losing bone mass ore quickly. In fact, half the bone mass a woman loses lost in the first 3 to 6 years after menopause begins. r some women, bone loss can lead to osteoporosis, serious disease affecting one out of every four omen over 50. Ask your doctor about risk factors for teoporosis to help determine if you're at risk.

hile calcium, diet, and exercise are important to lp maintain bone strength, they may not be enough help prevent osteoporosis. For this reason, many ctors prescribe PREMPRO for women who have not d a hysterectomy.

EMPRO is low-dose hormone replacement therapy, HRT, and it is the only estrogen-progestin combination available in a single tablet.

EMPRO combines the estrogens in PREMARIN® (conjued estrogens tablets, USP), the estrogen taken by more an 9,000,000 American women, with a progestin...in e convenient tablet.

hile some women taking PREMPRO may experience nstrual-like bleeding, research has shown that ny women who use PREMPRO stop bleeding within ear of use.

omen taking PREMPRO may experience an increase their high-density lipoproteins (HDLs), generally known as "good" cholesterol, although this effect is less than when taking PREMARIN alone. PREMPRO also decreases low-density lipoproteins (LDLs), generally known as "bad" cholesterol. This effect is comparable to PREMARIN alone. Be sure to talk to your doctor about your cholesterol profile.

Side effects of hormones should be considered.

If you have not had a hysterectomy, estrogen alone can increase the risk of cancer of the uterus. The addition of progestin greatly reduces this risk. That is why many doctors and health care providers now prescribe progestin with estrogen for their patients. Progestins may have unfavorable effects on blood sugars, which may worsen a diabetic condition. The most commonly reported side effects of HRT are breast tenderness, headache and abdominal pain.

When you speak to your doctor or health care provider about HRT, be sure to discuss your personal and family history of breast cancer, breast lumps, abnormal vaginal bleeding, abnormal blood clotting, severe headache, dizziness or liver disease. Women who are pregnant should not take HRT because of possible risks to the fetus.

Help protect your future against osteoporosis. Speak to your doctor about the long-term effects of menopause, such as osteoporosis.

Today, more women than ever are taking an active role in their own health care. Why not help protect your future against osteoporosis?

Speak to your doctor or health care provider. Ask about PREMPRO, the low-dose HRT proven to relieve symptoms of menopause and to help prevent osteoporosis. You'll feel better.

Please be sure to read the important information on the following page.

PREMPRO™
(conjugated estrogens/medroxyprogesterone acetate tablets)
0.625 mg /2.5 mg

Ask your doctor.

BRIEF SUMMARY OF PRESCRIBING INFORMATION FOR THE PATIENT

PREMPRO™ Brand of conjugated estrogens/medroxyprogesterone acetate tablets

This summary describes when and how to use estrogen/progestin drugs and the benefits and risks of treatment

ESTROGENS INCREASE THE RISK OF CANCER OF THE UTERUS IN WOMEN WHO HAVE HAD THEIR MENOPAUSE ("CHANGE OF LIFE"). *THIS FINDING REFERS TO ESTROGENS GIVEN WITHOUT PROGESTIN.*

Progestin drugs taken with estrogen-containing drugs significantly reduce but do not eliminate this risk. If you take any estrogen-containing drug, it is important to visit your doctor regularly and report any unusual vaginal bleeding right away. Vaginal bleeding after menopause may be a warning sign of uterine cancer. Your doctor should evaluate any unusual vaginal bleeding to find out the cause.

ESTROGENS/PROGESTINS SHOULD NOT BE USED DURING PREGNANCY.

Estrogens do not prevent miscarriage (spontaneous abortion) and are not needed in the days following childbirth. If you take estrogens during pregnancy your unborn child has a greater than usual chance of having birth defects. These birth defects may affect the baby's urinary system and sex organs.

ESTROGEN/PROGESTIN DRUGS

PREMPRO is a combination of two hormones, an estrogen and a progestin. This hormone combination has been shown to provide the benefits of estrogen replacement therapy while lowering the frequency of a possible precancerous condition of the uterine lining. This therapy is not intended for women who have had a hysterectomy (surgical removal of the uterus).

Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable when weighed against their benefits. Check with your doctor to make sure you are using the lowest possible effective dose.

With PREMPRO therapy several menstrual-like bleeding patterns may occur. These may range from absence of bleeding to irregular bleeding. If bleeding occurs, it is frequently light spotting or moderate menstrual-like bleeding, but it may be heavy. Please discuss your bleeding pattern and set up an appropriate schedule for follow-up care with your physician.

USES OF ESTROGEN

To reduce menopausal symptoms: Estrogens are hormones produced by the ovaries of normal women. The decrease in the amount of estrogen that occurs in all women, usually between the ages of 45 and 55, causes menopause. Sometimes the ovaries are removed during an operation causing "surgical menopause." When the amount of estrogen begins to decrease, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). Using estrogen drugs can help the body adjust to lower estrogen levels and reduce these symptoms. Some women have none or only mild menopausal symptoms; in others, symptoms can be severe. These symptoms may last only a few months or longer. Taking PREMPRO can alleviate these symptoms. If you are not taking hormones for other reasons, such as the prevention of osteoporosis, you should take PREMPRO only as long as you need it for relief from your menopausal symptoms.

To prevent brittle bones: After age 40, and especially after menopause, some women develop osteoporosis. This is a thinning of the bones that makes them weaker and more likely to break, often leading to fractures of spine, hip, and wrist bones. Taking estrogens after the menopause slows down bone loss and may prevent bones from breaking. Eating foods that are high in calcium (such as dairy products) or taking calcium supplements (1000 to 1500 milligrams per day) and certain types of exercise may also help prevent osteoporosis. Since estrogen use is associated with some risks, its use in the prevention of osteoporosis should be limited to women who appear susceptible to this condition. The following characteristics are often present in women who are likely to develop osteoporosis: white or Asian race, thinness, cigarette smoking, family history, and early or surgical menopause.

To treat vulvar and vaginal atrophy (itching, burning, dryness in or around the vagina, difficulty or burning on urination) associated with menopause.

WHEN ESTROGENS SHOULD NOT BE USED

During pregnancy (see Boxed Warning): If you think you may be pregnant, do not take any form of estrogen-containing drug. Using estrogens while you are pregnant may cause your unborn child to have birth defects. Estrogens do not prevent miscarriage.

If you have unusual vaginal bleeding which has not been evaluated by your doctor (see Boxed Warning): Unusual vaginal bleeding can be a warning sign of cancer of the uterus, especially if it happens after menopause. Your doctor must find out the cause of the bleeding so that he or she can recommend the proper treatment. Taking estrogens without visiting your doctor can cause you serious harm if your vaginal bleeding is caused by cancer of the uterus.

If you have had cancer: Since estrogens increase the risk of certain types of cancer, you should not use estrogens if you have ever had cancer of the breast or uterus.

If you have any circulation problems: Estrogen drugs should not be used except in unusually special situations in which your doctor decides that you need estrogen therapy so much that the risks are acceptable. Women with abnormal blood clotting conditions should avoid estrogen use (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

When they do not work: During menopause, some women develop nervous symptoms or depression. Estrogens do not relieve these symptoms. You may have heard that taking estrogens for years after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence for these claims and such long-term estrogen use may have serious risks.

After childbirth or when breast-feeding a baby: Estrogen should not be used to try to stop the breast from filling with milk after a baby is born. Such treatment may increase the risk of developing blood clots (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

If you are breast-feeding, you should avoid using any drugs because many drugs pass through to the baby in the milk. While nursing a baby, you should take drugs only on the advice of your health care provider.

RISKS OF ESTROGENS AND/OR PROGESTINS

Cancer of the uterus: The risk of cancer of the uterus increases when estrogens are used alone, the longer they are used, and when larger doses are taken. There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure.

The hormone combination you will be taking contains estrogen and progestin. This combination has been shown to provide the benefits of estrogen replacement therapy while reducing the risk of a precancerous condition of the uterine lining.

Additional risks may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include unfavorable effects on blood fats and sugars. Usually, the smaller the dose and the shorter the duration of treatment, the more these effects are minimized. Check with your doctor to make sure you are using the lowest effective dose and only for as long as you need it.

Cancer of the breast: Most studies have not shown a higher risk of breast cancer in women who have ever used estrogens. However, some studies have reported that breast cancer developed more often (up to twice the usual rate) in women who used estrogens for long periods of time (especially more than 10 years), or who used high doses for shorter time periods. The effects of added progestin on the risk of breast cancer are unknown. Some studies have reported a somewhat increased risk, even higher than the possible risk associated with estrogens alone. Others have not. Regular breast examinations by a health professional and monthly self-examination are recommended for all women.

Gallbladder disease: Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than women who do not use estrogens.

Inflammation of the Pancreas: Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

Abnormal blood clotting: Taking estrogens may increase the risk of blood clots. These clots can cause a stroke, a heart attack, or a pulmonary embolus, any of which may cause death or serious long-term disability.

Excess calcium in the blood: Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

During pregnancy: There is an increased risk of birth defects in children whose mothers take this drug during the first four months of pregnancy. Several reports suggest an association between mothers who take these drugs in the first trimester of pregnancy and genital abnormalities in male and female babies. The risk to a male baby is the possibility of being born with a condition in which the opening of the penis is on the underside rather than the tip of the penis (hypospadias). Hypospadias occurs in about 5 to 8 per 1,000 male births and is about doubled with exposure to these drugs. There is not enough information to quantify the risk to exposed female fetuses. However, enlargement of the clitoris and fusion of the labia may occur, although rarely.

Therefore, since drugs of this type may induce mild masculinization of the external genitalia of the female fetus, as well as hypospadias in the male fetus, it is wise to avoid using the drug during the first trimester of pregnancy. These drugs have been used as a test for pregnancy, but such use is no longer considered safe because of possible damage to a developing baby. Also, more rapid methods for testing for pregnancy are now available. If you take PREMPRO and later find you were pregnant when you took it, be sure to discuss this with your doctor as soon as possible.

SIDE EFFECTS WITH ESTROGENS AND/OR PROGESTINS

In addition to the risks listed above, the following side effects have been reported with estrogen and/or progestin use:

- Nausea, vomiting; pain, cramps, swelling, or tenderness in the abdomen
- Yellowing of the skin and/or whites of the eyes
- Breast tenderness or enlargement
- Enlargement of benign tumors of the uterus
- Irregular bleeding or spotting
- Change in amount of cervical secretion
- Vaginal yeast infections
- Retention of excess fluid. This may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease
- A spotty darkening of the skin, particularly on the face; reddening of the skin; skin rashes
- Worsening of porphyria
- Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses)
- Mental depression
- Involuntary muscle spasms
- Hair loss or abnormal hairiness
- Increase or decrease in weight
- Changes in sex drive
- Possible changes in blood sugar

REDUCING THE RISKS OF ESTROGEN/PROGESTIN USE

If you decide to take an estrogen/progestin combination, you can reduce your risks by carefully monitoring your treatment.

See your doctor regularly: While you are taking PREMPRO, it is important to visit your doctor at least once a year for a checkup. If you develop vaginal bleeding while taking estrogens, you may need further evaluation. If members of your family have had breast cancer or if you have ever had breast lumps or an abnormal mammogram (breast X ray), you may need to have more frequent breast examinations.

Reassess your need for treatment: You and your doctor should reevaluate your need for estrogens at least every six months.

Be alert for signs of trouble: Report these or any other unusual symptoms to your doctor immediately:

- Abnormal bleeding from the vagina
- Pains in the calves or chest, a sudden shortness of breath, or coughing blood
- Severe headache or vomiting; dizziness, faintness, or changes in vision or speech; weakness or numbness of arm or leg
- Breast lumps
- Yellowing of the skin and/or whites of the eyes
- Pain, swelling, or tenderness in the abdomen

OTHER INFORMATION

Estrogens increase the risk of developing a condition (endometrial hyperplasia) that may lead to cancer of the lining of the uterus. Taking progestins, another hormonal drug, with estrogens lowers the risk of developing this condition.

You should know, however, that taking estrogens *with* progestins may have unhealthy effects on blood sugar, which might make a diabetic condition worse.

Some research has shown that estrogens taken *without* progestins may protect women against developing heart disease. However, this is not certain. The protection shown may have been caused by the characteristics of the estrogen-treated women and not by the estrogen treatment itself. In general, treated women were slimmer, more physically active, and were less likely to have diabetes than the untreated women. These characteristics are known to protect against heart disease.

It is important to discuss, in detail, with your doctor or health care provider all the possible risks and benefits of long-term estrogen and progestin treatment as they affect you personally.

This Summary provides the most important information about PREMPRO. If you want to read more, ask your doctor or pharmacist to let you read the professional labeling.

This Brief Summary for Direct-to-Consumer Advertising is based on the current PREMPRO Tablets insert (PI 4665-3) revised May 21,1997 with the incorporation, in lay language, of pertinent text from the Physician Insert, (CI 4664-3) revised May 21,1997.

© 1997, Wyeth-Ayerst Laboratories 71323-00

WAPR-0505

World Leadership in Women's Health Care®

WYETH-AYERST LABORATORIES
Philadelphia, PA 19101

Design Notebook

exciting in the curve and sweep of their lines and subtlety of their sculptural contouring. But to hear Eames talk about them, their beauty was almost an accident of their creation. "Thinking of how a chair looks comes pretty far down on the list of things I worry about when designing," he said. "They must be comfortable—comfortable for the kind of use they're going to get."

And comfortable they were. A system of rubber shocks—borrowed from engine design—joined the backs to the spines and the legs to the seats, lending the frames an easy flexibility. Wartime strides had made this possible. The shocks became permanently "welded" to the plywood when a radio beam directed at a sheet of synthetic resin placed between the wood and rubber bonded the two materials together, thus dispensing with the need for bolts. In another innovation, the plywood was impregnated with a synthetic resin that made it stain-resistant and weatherproof.

Charles and Ray had perfect confidence in their approach. As their admirer, the architect Eliot Noyes, pointed out, *(Continued on page 187)*



You won't be comfortable living with it unless you're comfortable buying it.

You know how it feels when you sink into the perfect sofa? We can make you feel just as good when choosing that sofa. Well, almost. Our design consultants are here to take the fear out of furniture shopping. They'll help you choose from hundreds of styles and thousands of fabrics and leathers. So you know you'll get exactly what you want. And you'll get it in about 35 days. At Norwalk, we want to help you relax. Even before you sit down.





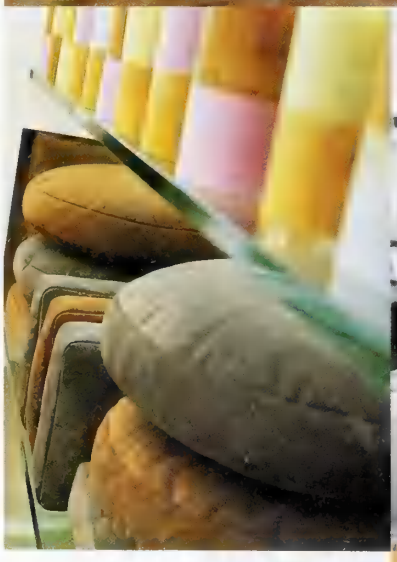
You dream it. We build it.℠

NORWALK®
THE FURNITURE IDEA

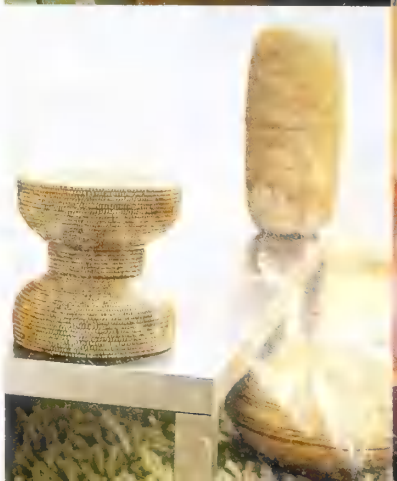
Atlanta Baton Rouge Biloxi Birmingham Boca Raton Boise Charleston, SC Cincinnati Clearwater Cleveland Dallas Denver Eugene, OR Evansville, IN Ft. Walton Beach, FL Houston Huntsville, AL Jackson, MS Jacksonville Kansas City Lafayette, LA Lexington, KY Little Rock Mansfield, OH Memphis Montgomery, AL Naples, FL Nashville New Orleans Oklahoma City Pensacola Peoria Phoenix Pittsburgh Portland, OR Pueblo, CO Raleigh Sacramento Sarasota Seattle Spokane Stuart, FL Tallahassee Tampa Tucson Tulsa Vero Beach, FL • Calgary Kelowna, BC Ottawa Vancouver Victoria, BC • Barranquilla, Colombia Bogota, Colombia Cali, Colombia Cuenca, Ecuador Guayaquil, Ecuador Medellin, Colombia Quito, Ecuador São Paulo, Brazil • Bangkok, Thailand

Franchise opportunities available in cities not listed. For more information, call toll free 1-888-NORWALK.











SIMPLE GEOMETRY

Proprietor of a trendsetting design shop, Troy Halterman rounds out the inventory with his own home collection

By Alice Feiring

Troy Halterman, owner of the SoHo gallery Troy, is the kind of guy who brings his wife breakfast in bed. The trays he found, however, made the pampering less enjoyable—all were too small and stained easily. Taking matters into his own hands, he fashioned a large teak rectangle and lined it with tree bark. Problem solved. Bitten by the design bug, Halterman was eager to produce other objects to his specifications—and so the Troy home collection was born.

Geometric shapes, sensual but low-maintenance materials, and a mostly neutral palette dominate the new line. Strips of saddle leather are woven into unusual rugs and hassocks. Boxy goose-down pillows are covered in easy-to-clean Ultrasuede. There are cubes of resin for holding drinks or magazines; there are multifunctional teak canisters and hemp vessels inspired by a trip to Bali. A sleek stainless Parsons table provides a calm contrast to the wild, woolly, and incredibly soft shag rug.

The new pieces went on the showroom floor—and began flying out the door. The leather rugs are selling briskly, and the leather ottomans and stainless tables are moving in multiples. Propelled by the success of his first pieces, Halterman has sketches for a second collection under way. ■

The shopkeeper (center right) likes clean-lined form in a leather sofa from the 1970s and in his own designs, clockwise from top: Cylinders, reminiscent of Asian calligraphic brush pots, offset squares of leather and cubes of resin. Fat beeswax candles served on the breakfast tray. A shaggy rug, stainless table, and fiber vessels offer contrasting texture. Ultrasuede pillows.

F R A M B U R G



CLASSICAL STYLES FROM THE
FINEST TRADITION IN LIGHTING

H.A. Framburg & Company

To the accredited trade only.

708/547-5757 800/796-5514

BUILDING BOOMLET

Souvenir buildings—miniature monuments of architecture's hits and misses—let you play urban designer on a tabletop

By Christine Pittel



Laura Schwartz is a Leona Helmsley of sorts. In just a few years she has acquired the Flatiron Building, the Empire State Building, and the World Trade Center (not to mention the Parthenon and the Taj Mahal). But Schwartz does not reap the rent rolls of a real estate mogul: Each of her buildings is only two inches tall.



The Manhattan architect belongs to a growing group of collectors who like nothing better than to hold a building in one hand. The property they covet is portable: miniature monuments that were first popular in the early 19th century as souvenirs of the Grand Tour. These pocket-size versions of Rome's Temple of Saturn or Berlin's Brandenburg Gate were typically cast in bronze and are now highly prized for their fine detail and rarity. In America, the phenomenon took off during the Centennial of 1876, when patriotic fervor prompted myriad iron or glass miniatures of Old North Church and Independence Hall. By the 1920s there were a dozen companies producing diminutive lead replicas of the local monuments in cities big and small, as well as commemorative pieces commissioned for the opening of a bank or commercial tower. Then in the 1950s production moved to Japan, with cheap pot-metal copies of the tourist itinerary's greatest hits.

Today, most of these architectural artifacts are gathering dust on the back shelves of antiques stores or flea market stalls—unless collectors like Paul Goldberger, former architecture critic of the *New York Times*, or Christopher Radko, the glass-ornament maker, have gotten there first. "It's amazing how eloquent these little buildings can be," says Oakland architect and collector David Weingarten, who blames his uncle, the ebullient architect Charles Moore, for getting him started. Twenty years ago, on a tour of Europe, they stopped in the picturesque Rhine town of Speyer. "Souvenir shops were always beckoning my uncle, and he zeroed in on a miniature of the cathedral and bought one for each of us," Weingarten recalls. Since Moore's death, >

Tiny buildings are something a tourist could take home. The hand-held replica of St. Basil's Cathedral in Moscow (above) is exquisitely detailed in brass on a marble base. Top, from left to right: Reims Cathedral, with bomb damage from World War I; the U.S. Fidelity and Guaranty Company in Baltimore, Maryland, complete with clock and inkwell; the Parthenon; a cast-iron version of New York City's Flatiron Building; St. Mark's Basilica and the Campanile in Venice.

Please call 1-800-852-4498 if you'd like to see more.



The only thing better than spending the night in a bed like this, is spending the next day in it.

JCPenney
HOME COLLECTION

Bedding. Bath. Window Coverings.

"Souvenir buildings offer an alternative, shadow history of architecture," collector David Weingarten explains. They constitute a record of what the general public has found remarkable or appealing

both Speyer Cathedrals reside in Weingarten's collection, which snowballed after he met Margaret Majua. Together they are the Fred and Ginger of the souvenir building circuit, the couple every dealer and collector knows on a first-name basis. They recently wrote the book on the subject (*Souvenir Buildings; Miniature Monuments*, Harry N. Abrams) and have amassed the largest collection—over 3,000 miniatures—arrayed on wraparound shelves in a whitewashed barn they call "the building building" next to their ranch house.

"People walk in and look stunned," says Majua. Walt Disney would have appreciated this Lilliputian world, constructed out of a mélange of materials including pewter, plaster, wood, ceramic, plastic, and lead plated with silver, copper, or brass. One Lincoln Memorial is made of macerated currency (old bank notes were once recycled into souvenirs of the capital). Some buildings lead double lives: imagine the Leaning Tower of Pisa as a pencil sharpener, St. Peter's Basilica in Rome transformed into a desk lamp, and edifices that function as salt and pepper shakers, clocks, coin banks, inkwells, thermometers, bookends, bottles, ashtrays, candlesticks, pincushions, music boxes, and bells. Surveying the hoard, Weingarten confesses, "Collecting is like a virus, latent for a while and then something sets it off."

Nobody has gone to greater lengths to acquire a particular specimen, which can cost anywhere from 50 cents to several thousand dollars. Once Majua, who runs a chain of retail shops, called the U.S. Patent Office to track down the person who had been awarded the patent number stamped on one period piece. Then she systematically began calling everyone across the country with that name. "Eventually I located the grandson of the man who had founded the company and flew to Boca Raton to meet him," says Majua, who was hoping the heir would have an original cast of the Chrysler Building (very rare) in his basement. No such luck.

"It's completely changed our social life," says Weingarten. They move in a whole new circle of fellow obsessives. In fact, there is now a 300-member club, a newsletter, and an annual convention, which started out seven years ago as a dinner party in their home and expanded into a two-day event in Washington, D.C., last spring, coinciding with a show of their collection at the Octagon museum.

What makes souvenir buildings so fascinating? "Things become precious when they're small," observes Schwartz. "As an architect I learn something more by seeing a building in miniature. You can't see a real building all at once." Weingarten adds drolly, "You certainly appreciate the roof a lot more." Recently he was commissioned to design a suburban bank and realized halfway through that he was unconsciously replicating the strong forms and definitive details that make a good miniature.

"Souvenir buildings offer an alternative, shadow history of architecture," Weingarten explains. They may not make the textbooks, but they constitute a record of what the general public has found remarkable or appealing, such as the Goodyear dirigible hangar in Akron, Ohio, or the minareted Corn Palace in Mitchell, South Dakota. Curiously, the huge majority of American miniatures do not represent famous buildings at all. Don't assume that just because Frank Lloyd Wright is considered America's greatest architect you can find his buildings in miniature. The only one ever reproduced was the Johnson Wax Research Tower (which moonlights as a cigarette lighter). Forget the architectural milestones of Mies van der Rohe or Le Corbusier. But you will spot facsimiles of the obscure French Worsted Company factory in Woonsocket, Rhode Island; all sorts of silos; and hundreds of provincial banks. The San Francisco Museum of Modern Art recently presented a show of Weingarten and Majua's bank buildings. "Modernism came to Main Street through these small-town banks," says Aaron Betsky, curator of architecture and design. The new bank building was often the most progressive architecture in town, and it's possible to trace how styles shifted from reassuring classicism to more streamlined forms in the 1930s to the watered-down International Style of the postwar era.

Although most of the skilled fabricators are long gone, making miniatures isn't a lost art. The Whitney Museum of American Art recently issued a pewter replica of its landmark Marcel Breuer building. A cold-cast bronze metal version of architect Mario Botta's San Francisco Museum of Modern Art is for sale in the lobby gift shop. Their state-of-the-art precision puts cruder souvenir buildings to shame.

"To me, miniatures represent bits and pieces of our collective memory," says Steve Schwartz, a set designer in Los Angeles who has amassed 900 buildings, at last count. "Some are made very cheaply. The proportions are not necessarily accurate. Still, they create an impression, just as I try to do with an interior in a brief second on screen."

After Schwartz has fallen in love with a miniature, he sometimes finds the actual building disappointing. But most of his buildings are souvenirs of places he will never see. What Schwartz remembers, instead of the building itself, is the thrill of the hunt. "I look at a Mayan pyramid and think of Orlando, Florida, because that's where I found it." When Schwartz travels, he does not walk into a famous cathedral, sit down in a pew, and look up at the frescoed ceiling. Inevitably, like his fellow collectors, he heads straight for the souvenir shop. "Only then can I relax and appreciate the real thing." ■



Something New From Old Faithful.

Introducing an easy way to take beautiful care of your wood floors. New Murphy® Just Squirt & Mop. Just one squirt cleans your wood safely and gently, while preserving your floor's finish and natural glow. Trust an old friend like Murphy to make cleaner wood floors just a squirt away.

LOVE YOUR WOOD.

© 1997 Colgate-Palmolive Company


PUT YOUR WORLD N ICE™
HARVEY'S BRISTOL CREAM
HARVEY'S
BRISTOL CREAM

One low flat rate for Sprint Paging® ... the perfect choice for your family

$10

A MONTH!

Just $10 a month for your first six months gets you unlimited local numeric Sprint Paging.* That's it — no hidden charges and no contract to sign. So now you can afford the freedom to do what you want, when you want, without ever missing an important message from your family ... friends ... clients ... anybody!

And you can get local alphanumeric paging for $30 a month which lets people leave you personal text messages and phone numbers. You'll also get continuous CNN Interactive℠ updates on entertainment, news and more. You can even receive e-mails on your pager and have pages sent to you from the Internet.

Stay connected and stay in control — easily and affordably!

If you're constantly on the go or want to stay connected to someone who is — Sprint Paging is the perfect choice. You'll enjoy extra freedom because Sprint Paging gives you added personal and professional flexibility. Make the right move to Sprint Paging and stay in touch.



The choice is simple. Call today to order or for more information.

1-800-636-9565

Sprint®

It all makes sense℠

HB 10/97

Visit our website @ http://www.sprint.com/paging

*$10 per month for local numeric pager for first six months of service; $13 a month thereafter. Local alphanumeric pager is $30 per month. Limited time offer. Must be at least 18 years of age to order pager. Credit card may be required unless you are a current Sprint Customer with an account in good standing. Rates subject to change. ©1997 Sprint Communications Company L.P.

SPEAKING VOLUMES

Kinsey Marable's newest bookstore opens with an exhibition sale of the library of the famed stylemaker Nancy Lancaster

By Wendy Goodman







Books from the late Nancy Lancaster's country house library (above) include Edith Wharton and Ogden Codman's The Decoration of Houses *(left) and* Thomas Jefferson's Garden Book *(bottom), which is inscribed: "Lent to J. Fowler Nov. 11 1954 for a week not a weak week." Far left: Marable's Washington, D.C., shop.*

Kinsey Marable looks at people's bookshelves for character clues. "Books are the soul of the house," he says, and his bookstores—one in Washington, D.C., and another opening September 24 in New York—are stocked with hard-to-find volumes on architecture, interiors, gardening, and fashion, many of them from private collections.

The New York shop, for example, is being launched with a sale of the late Nancy Lancaster's books. The owner of Colefax & Fowler was as renowned for her personal taste as for the famous decorating firm headed by John Fowler, and the exhibition of her books offers an intimate peek into her life. One of the rare offerings will be Lancaster's own copy of Edith Wharton and Ogden Codman's *The Decoration of Houses*. "There are notes throughout, especially on the gardening books, and lots of the books are inscribed by Nancy," says Marable of the 200 volumes for sale, many of which have Lancaster's husband Ronald Tree's bookplate. "This is a great snapshot of a really great readable, usable, workable library," he says.

Marable brings the enthusiasm of a book lover to his work. Before becoming a bookseller, he was an investment banker for Goldman, Sachs. He loved browsing through London's venerable Heywood Hill bookstore, and three years ago he turned his hobby into a new profession, opening the Washington, D.C., shop and giving it something of the spirit of Heywood Hill. (Marable is now offering by catalog, in partnership with Heywood Hill, about 750 titles from the libraries of the late Ambassador and Mrs. David K.E. Bruce.) His store became popular, and this summer he moved it to larger quarters, hiring decorator Charlotte Moss—herself a book lover—to make it as cozy as a private reading room. Moss went on to furnish the New York shop as well, with velvet sofas, leather club chairs, and toile curtains. Browsers can curl up in front of the working fireplace. In addition to the books, reading lamps, ladders, book stands, and chairs are for sale. ■



At Home Depot, Only The Look Is Expensive

agine being able to achieve the
k of a professional designer, at
it-yourself prices. Guess what?
u can. Just team up with the
erienced decorating
erts at The Home Depot.
ng with helpful advice,
y'll introduce you
Home Depot's
nt At Home™
or system, a
ple program to



help you decorate any room beautifully. Just choose the look you like, then select from a broad range of perfectly coordinated kitchen and bath fixtures, cabinets, lighting, flooring, window treatments and wall coverings. Indeed, decorating has never been simpler. Or more affordable. Which may be the nicest finishing touch of them all.

THE HOME DEPOT

Right at Home

For Decorating Ideas

If estrogen is the answer,

Copyright 1997 Eli Lilly and Company. All Rights Reserved. Printed in USA. RA-8637-11768

There's no question your body makes less natural estrogen after menopause. 80% less, in fact. And because estrogen does some good things for your body, losing it can mean problems.

Like rising cholesterol. Estrogen helps keep your cholesterol low. So after menopause, your cholesterol can rise quickly. Left unchecked, high cholesterol can increase your chances of a heart attack or stroke.

Losing estrogen can also mean losing bone. That can lead to osteoporosis. And if you think because you drink your milk you're not at risk, think again. In just the 6 years after menopause, a woman can lose up to one-third of the bone mass in her spine.

So what's the answer? Many doctors prescribe estrogen replacements to help keep bones strong and cholesterol low. But estrogen replacements also raise a lot of questions. Many women don't like estrogen's potential side effects, which can include irregular bleeding, spotting, bloating, breast tenderness, and

why are there so many questions?

migraines. And many women have serious concerns about a possible link between estrogen replacements and cancer.

Right now, it's a decision each woman has to make with the help of her doctor. But research is ongoing to find new choices for women who want to stay strong and vital in the years after menopause. At the Lilly Center for Women's Health, we're monitoring the situation. For the latest information on postmenopausal health, call toll-free **1-888-WMN-HLTH.** Because there is life after menopause.



Lilly

Dedicated To Postmenopausal Health

TM





VERNACULAR VIRTUOSO

William Turnbull worked hard to keep things simple and helped bring American architecture back to its roots

By Martin Filler

Architecture can tell us much about the society that builds it, as well as the individual who designs it. Thus in years to come, when our descendants search for what was best in America during the last third of the 20th century, they would do well to recall the humane architecture of William Turnbull.

Modest, thoughtful, and quietly moving, Turnbull's works stand in eloquent contrast to the physically overbearing and stylistically confused buildings that now dominate our national skyline. Therefore his death last June at the age of 62 comes as a severe blow to those of us who in recent years increasingly looked to him as a guide back toward many of the architectural qualities—simplicity, warmth, unpretentiousness, and individuality—that also represent the American character at its most admirable. Not surprisingly, Bill Turnbull himself possessed those same traits in abundance.

Despite his tragically early death at a fruitful time in his career, Turnbull has long been assured of a permanent place in the history books, thanks to his first major work: the Sea Ranch Condominium I of 1963–65, on the coast of Sonoma County, California, 100 miles north of San Francisco. Designed by Charles Moore, Donlyn Lyndon, Turnbull, and Richard Whitaker under the acronym of their short-lived firm, MLTW, the main building of that ecologically sensitive resort community (with landscape design by Lawrence Halprin) is on the short list of the most significant landmarks of postwar American architecture.

Inspired by the weathered wooden barns that dotted the site, a windswept former sheep farm, the Sea Ranch Condominium I was hugely influential in demonstrating how to build in harmony with nature by taking cues from local vernacular forms and native materials. At a time when the International Style ideal remained the pristine box dropped into a well-tended park (think of Philip Johnson's Glass House), the Sea Ranch Condominium—which Turnbull aptly likened to "a wooden rock"—came as a revelation. Widely imitated, it helped redirect the course of contemporary design.

Turnbull never strayed far from the Sea Ranch mode, which was both good and bad for him professionally. Steering clear of the wide swings of architectural fashion during the 1980s, he was impossible to consign to any of the groups—the Postmodernists, Deconstructivists, Neomodernists—that claimed most critical attention. "My buildings are not stylish or flashy in a world dominated by advertising," he told James Shay in a candid 1989 interview. Most often Turnbull was seen as a regionalist, the latest standard-bearer in the long history of the San Francisco Bay Area Style. The heir to such distinguished predecessors as Bernard Maybeck, William >

Architect William Turnbull (top left) left a rich legacy of buildings that respect the land on which they stand. His first great work, the Sea Ranch Condominium 1 in Sonoma County, California (top), was designed with his partners in MLTW. A huge square window opens Turnbull's own small house, built in 1992, to the surrounding terrain.

The Flavor In Our

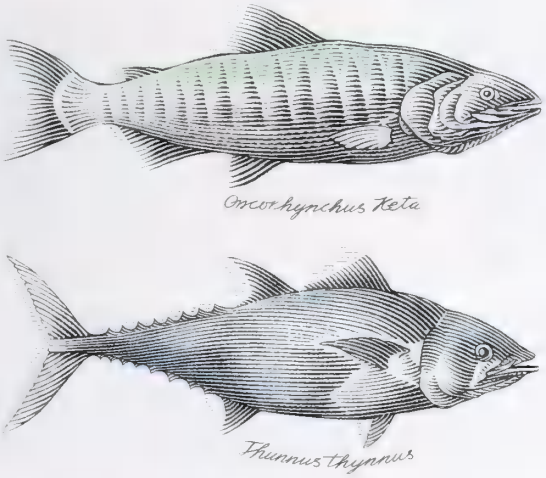
NEW

New Salmon & Tuna Flavor

Cat Food

Doesn't Come

From A Lab.





It Comes

From The



Ocean.

When we set out to create our new Salmon & Tuna Flavor for cats, we ventured where no other dry cat food has ever gone before.

The fact is, cats love the taste of fish. So it only made sense to use real fish in our new cat food. And Purina O·N·E Brand Salmon & Tuna Flavor is the only dry cat food with real salmon and tuna. Not fish meals. Not oils. And the rich, tasty flavor of salmon coupled with the leanness of tuna is an unbeatable combination. It's also a naturally healthy one. But then, that's what happens when your ingredients are supplied by fishermen instead of lab technicians. For more information and to receive a free sample, call 1-800-787-0078, ext. 0045 today.

This Formula Has 20% Less Fat Than Our Chicken & Rice Formulas



©1997 Ralston Purina Company

www.purina.com

PURINA O·N·E SECOND TO NONE™

"The older I get," said Turnbull, "the more I think architecture should be like mashed potatoes and not like ice-cream sundaes"

Wurster, and Joseph Esherick, Turnbull called it pretty good company, as indeed it was.

Among the four MLTW partners (who soon after Sea Ranch went their separate ways for financial reasons), the closest working relationship developed between Turnbull and Moore. They continued to join forces sporadically until Moore's death in 1993 and always brought out the best in each other. This was especially true of Turnbull's effect on Moore, whose strongest designs emerged when teamed with his favorite colleague. Although Turnbull was nine years younger than Moore, they had been contemporaries at the Princeton architecture school. Unawed by the charismatic Moore—an architectural Pied Piper who mesmerized several generations of students and followers—Turnbull reined in his partner's more self-indulgent fancies and countered his tendency to overdesign. Unafraid to speak up, Turnbull was the coworker whose opinion Moore most respected, and the results showed in the high quality of their many joint efforts.

Turnbull set up his own office in San Francisco in 1970, but his reputation languished while Moore's status soared. As one of the culprits who did not give Turnbull his due two decades ago, this critic has since come to esteem him as one of those rare figures whose work has a staying power that reveals itself only over time. Solidly grounded in his own values, Turnbull knew just how good he was, and he greeted the widening respect he was accorded during his last years with a typically modest sense of satisfaction.

In a period of power suits and drop-dead offices, Turnbull often wore jeans and a denim workshirt to his funky studio in a converted pier at San Francisco's Embarcadero. But those down-home appearances were somewhat deceiving, for Turnbull had left behind the East Coast upper-class establishment that many other architects so assiduously court.

William L. Turnbull, Jr., was born in New York in 1935 and was raised on his architect father's farm in the posh New Jersey community of Far Hills. A great-grandson of architect George B. Post (who designed the New York Stock Exchange and the Wisconsin state capital), young Bill prepped at the exclusive St. Mark's school and went on to Princeton. There he fell under the spell of Louis I. Kahn, whose teachings influenced him profoundly. "I have spent thirty years attempting to come somewhere near what Kahn demanded," Turnbull said in 1989. What he learned above all, Turnbull recalled, was to "look at the past for the lessons, not for the specifics. It is the principle of creative forgetfulness."

It was also the opposite of the Postmodern approach of looting architectural history for recognizable quotations. Though Turnbull was most at home building in northern California, he was able to adapt his principles of appropriateness, originality, and comfort to all regions of the country. For example, one of his most memorable schemes, the Zimmerman house of 1975 in Great Falls, Virginia, is an imaginative rethinking of the veranda-wrapped southern mansion. Swathed in a cooling outer layer of unpainted wood lattice, the house feels traditional and romantic despite its boldly modern outlines and absence of classical detailing. The essence of a venerable local building vocabulary was maintained without resorting to clichés, just as Turnbull's rural California work never lapsed into Wild West hokeyness.

As his fellow architects cranked up the volume during the 1980s, Turnbull worked all the harder to tone things down. Speaking of his Spencer house in Napa Valley (published in the February 1989 issue of House Beautiful), Turnbull proudly noted that "no tourists pull off the road to look at it. That's good."

Not far from there, Turnbull and his second wife (and professional partner), Mary Griffin, who married in 1985, built a house for their new family that summed up the aesthetic he continued to refine year after year. The simplest of wood-sided shed-roofed pavilions, the Griffin-Turnbull house (which appeared in House Beautiful in August 1994) is nestled so discreetly into the surrounding vineyards—wine-making was Turnbull's passionate avocation—that architecture and place become indefinably one. "For me, the land and the landscape is a great catalyst," he once said. "I try to knit buildings into the land in ways that enhance the quality of the existing site."

A few months before Turnbull died of cancer, House Beautiful's architecture editor, Susan Zevon, had dinner with him near the Sausalito home he shared with his wife and their two sons, William and Andrew. Turnbull is also survived by two daughters from his first marriage, Ramsay and Connor, who is studying architecture at U.C. Berkeley. (Mary Griffin will carry on the work of the Turnbull office with his longtime collaborator, Eric Haesloop, under the name Turnbull Griffin Haesloop.) After uncorking a bottle of wine, the vintner-architect mused about the course of his career. "The older I get," he said, "the more I think that architecture should be like mashed potatoes and not like ice-cream sundaes."

In fact, the deceptively plain buildings of William Turnbull, which masked a lifetime of intensively searching for values that will endure, would have to be compared to mashed potatoes as prepared by Alice Waters, the Bay Area's doyenne of the new American cooking. But his analogy is correct in its reference to something basic, substantial, familiar, comforting, and nourishing. How much of the junk-food architecture of the past 35 years can come close to Turnbull's work, and how much of it is likely to pass the test of time so well? ■

A fund has been established at the University of California, Berkeley, to honor William Turnbull's work. Contributions can be mailed to: William Turnbull, Jr. Memorial Fund; c/o Donlyn Lyndon, Chair, Department of Architecture; 232 Wurster Hall; University of California, Berkeley; Berkeley, CA 94720.











Good First Impressions

Face it, your homes' entrance is the first thing visitors notice. The design and style say a lot about your taste. That's why at The Home Depot, we carry an enormous selection of entrance doors from the leading manufacturers.

THE HOME DEPOT®

You'll find a style to suit any decor. So whether you're remodeling, refurbishing, or starting from the ground up, visit your nearest Home Depot and let our experts show you how to make a grand entrance. After all, you only get one chance to make a good first impression.

© 1997, HOMER TLC, Inc.



Mannington Laminate Floors™ offer the rich, traditional look of wood coupled with a 15-year triple protection warranty against wea
and attractive as the day it arrives in your home. (Too bad the same can't be said about the kids.) Call 1-800-443-5667 for a free



Featured: Honey Oak

DURING THE NEXT 15 YEARS.

'T BE ONE OF THEM.

. Which means years from now, your floor is guaranteed to look just as elegant
website at www.mannington.com. *Available at your full service flooring retailer.*

IT · MUST · BE
MANNINGTON


Because we care.
Spiegel® and MasterCard® support the fight against breast cancer. When you shop with the Spiegel MasterCard, rebates up to 5% of your purchases can benefit NABCO, The National Alliance of Breast Cancer Organizations.
Call 1 800 211-7339 to apply.
For a free Spiegel Catalog, call 1 800 SPIEGEL, ask for offer F8588.
For information about breast cancer call NABCO: 1 888 80-NABCO.
Spiegel
MasterCard
MasterCard® is licensed by MasterCard International to First Consumers National Bank® of Portland, OR.



HERE'S TO CHARLES AND RAY

Reading Dale Brown's piece in this issue on Charles and Ray Eames, the American designers who will be celebrated in a major exhibition this fall that will tour the world, brought back wonderful memories of a lunch I had with Ray Eames a short time before she died in 1988. Prepared by Ray in the house she and Charles created and lived in for most of their married life, that lunch of endless courses captured the warmth and style and comfort that characterized their open-hearted spirit. After lunch we toured the house and studio filled with objects they collected and objects they produced together.

I would have dearly loved to return the hospitality. I would have enjoyed seeing Ray in my apartment furnished with Eames pieces, spaces whose mood emulates the showrooms she and Charles devised for Herman Miller. During their long association with that design-conscious company, the Eameses created most of the furniture Jane and I live with: the famous lounge chair and ottoman, some early molded plywood pieces (one covered in cowhide), various tables, and my latest addition, their rocker with molded plastic seat, a birthday present from my indulgent wife. Obviously, the Eameses are part of my daily life, and their legacy to me is shared by thousands of others around the world.

More recently I visited one of the few houses Charles Eames designed in addition to his own. It was a Case Study House built in 1949 with the collaboration of Eero Saarinen for architecture editor John Entenza, who instituted the trail-breaking program through his publication *Art & Architecture*. Respectfully restored, Case Study House #9 reminded me of the hours I spent in the library years ago, poring over early examples of modern architecture.

Now it's our turn to break trails. As we anticipate the turn of the century, House Beautiful will present some "case studies" of housing for our own time. Ten top American architecture firms have accepted our invitation to design Houses for a New Millennium, which we will publish in 1998.

But that's for next year. Right now in this issue there are other kinds of inspiration: wonderful houses in the city and the country, at home and abroad, along with the rooms that won our 1997 "Ten Best Showhouse Rooms" competition. We thank our jury—Nancy Vignola, senior vice-president for home furnishings design at Ralph Lauren; and interior designers Benjamin Noriega-Ortiz, Dan Carithers, Mary Drysdale, and Tom Britt—who helped Margaret Kennedy and me with this year's choices. Our congratulations to the winners.

Louis Oliver Gropp

EDITOR IN CHIEF



YOUNG, GLAMOROUS, AND ENGLISH

How Ashley and Allegra Hicks, a London couple with excellent design pedigrees, took a tacky old Chelsea house and made it beautiful. He, an architect, reset its bones; she, a decorative painter/textile designer, supplied the glitter and glow.

By Christopher Petkanas Photography by Jacques Dirand
Produced by Carolyn Englefield



The ground-floor dining room in Ashley and Allegra Hicks's house in London's Chelsea district illustrates their collaborative, hand-in-glove approach to decorating: While he designed the serving tables, she painted them, borrowing the motif from the Regency dining chairs. Trompe l'oeil curtains were painted by Allegra and Mario Penati with a pattern copied from a Turkish velvet. Real-life curtains were woven by Marion Dorn in 1937 for Ashley's celebrated grandmother, Lady Mountbatten.

Ashley Hicks grew up in the English countryside not far from Oxford in a 1720s Georgian house, Britwell Salome, that represents one of the high-water marks of 20th-century decoration. It earned that distinction because of the tonic way David Hicks, Ashley's father and the dean of English design, melded old and new, grandeur and the deliberate lack of it.

Populating the decorative-arts bubble in which Ashley passed his early years were Nancy Lancaster and John Fowler, country neighbors. One can only imagine the to-ing and fro-ing, the high-pitched discussions about pelmets and Famille Rose porcelain in which the young boy found himself. Design also played an important role in the upbringing of Ashley's wife, Allegra. Her childhood home in Turin was built by her father, Carlo Tondato, an industrialist who became deeply devoted to Frank Lloyd Wright after seeing a Chicago house by the master.

Such a weighty heritage is often enough to send progeny running in any direction but the one whose aesthetic grooves were dug by the parents, but Ashley and Allegra Hicks have not fled. He is an architect and decorator who studied at Bath Academy of Arts and the Architectural Association in London. She studied design in Milan and trompe-l'oeil in Brussels, and is a decorative painter and designer of fabrics, carpets, and furniture.

People who visit the Hickses' London house expecting it to be nothing more than warmed-over David Hicks or trickle-down Prairie-style, are in for a surprise, however. The couple's circa 1850, five-story house in Chelsea is homely yet glamorous, boldly ethnic yet somehow irretrievably English, even—heaven forbid—a tad funky. In other words, it is 100 percent Ashley and Allegra.

"The house had been on the market for two and half years before we bought it in 1992," recalls Ashley. He describes the seriously fake Louis XIV chandeliers and brass-rope-edged light switches the previous owners had installed in bulk. But he and Allegra were not put off. Ashley knew that if he reset its bones the house would be not just adequate, but elegant and eminently livable. To this end he turned the typical L-shaped London drawing room into two distinct spaces, with a dividing wall that holds pictures on one side and books on the other, library side. The wall is broken by a pair of glazed French doors rather than solid ones, which Ashley says would have been too heavy and intrusive. "It's paradoxical, I know," he explains, "but the creation of space—or at least the impression of it—is achieved here with two small volumes rather than one big one."

The couple deeply relished the removal of mid-Victorian cornices, adorned with honeysuckle and painted so many times the flowers looked like lumps of wedding-cake icing. In their place are unadorned 18th-century-style box cornices that make the rooms seem taller than they really are. Chair rails were lowered, says Ashley, "so you no longer have the horrible feeling you are sinking into the floor."

Learning to live with a fireplace he and Allegra are less than wild about balanced the budget enough to allow the commissioning of an extravagant banister from the darling of English metal artists, Tom Dixon. While some of Dixon's nickel-plated steel balusters suggest marine life, others are threaded with bold geometric forms. Designed by Ashley and Allegra, the paper on the stairwall throughout the house celebrates their bond with "A+A"s, as well as the year of their daughter Angelica's birth with "92"s. The paper also incorporates a set of alchemy symbols and a maze so that Angelica will be able to impress her friends by showing them the exit.

In the couple's fifty-fifty collaboration, Allegra's contributions are the ones with bite and sting and mystery, from the dining room mural of billowing curtains to the leaf-based consoles in the drawing room. Of course, what everyone longs to know is how two people with very strong and sometimes warring artistic visions managed to do up a house that hangs together so well.

There *were* problems. There was the day Ashley announced his intention to have an acid-yellow kitchen with shiny cabinets. There was the day Allegra announced her determination to have a succession of all-blue rooms. Neither got what they wanted.

"It was difficult," admits Allegra. Pause. "But definitely worth it."



Ashley and Allegra with their much-loved, much-fussed-over daughter, Angelica (above). Opposite: In the drawing room, one of Allegra's most muscular designs is a console with a painted wood top and beaten copper base. The tablescape which, like David Hicks's, leaves nothing to chance, includes Cecil Beaton's famous 1928 portrait of Lady Mountbatten, a watercolor by Allegra, and a fragment—the nose—of Michelangelo's David, cast by the British Museum. Ink drawing by Donald Baechler, for whom Allegra worked in New York before moving to London.





It's clearly seen in the drawing room that Ashley Hicks has inherited from his father a gift for fearless color, especially red, the signature hue in David Hicks's work of the 1960s. French chairs and sofa from the second half of the 18th century are covered in cottons purchased in markets on the couple's frequent trips to India. The handsome Bindi kilim, red velvet Flame chair, and Nemo saw-toothed ottoman upholstered in traditional Fez embroidery are all by Allegra Hicks. Flanking a circa 1780 marquetry table from Lombardy, Italy, are cotton curtains, a special weave from Bernard Thorp, with appliquéd silk border. Gilt mirror is George II.





Tom Dixon custom-designed a series of dazzling balusters to fit the original mahogany handrail (above). Ashley and Allegra Hicks's Alchemical Vase wallpaper includes a maze. Below left: André Dubreuil chandelier and Ingrid Dinter photograph on a stair landing. Below right: In the entrance hall, plywood chairs by Ashley, self-portrait by Donald Baechler.

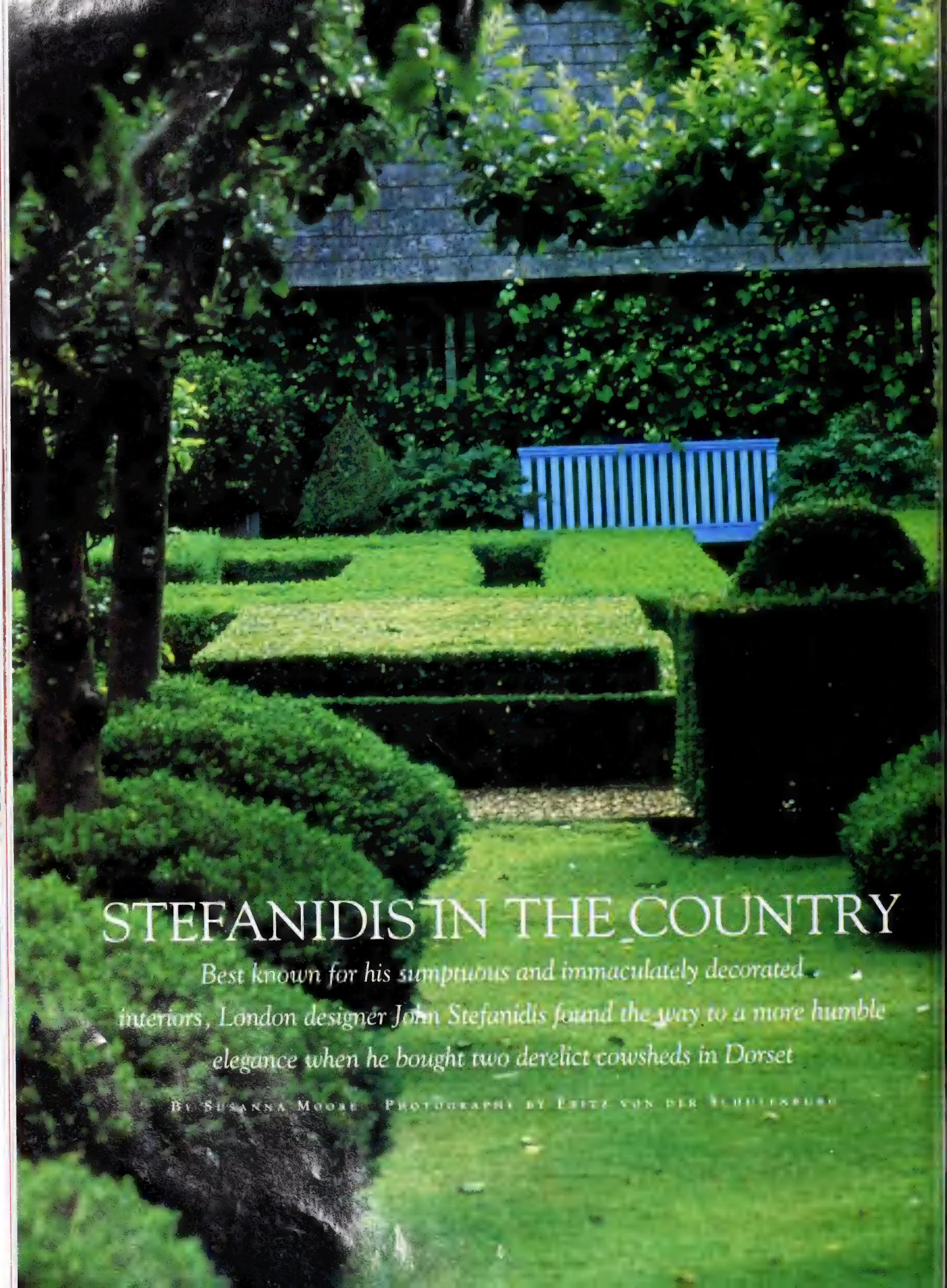






While some rooms in the Hicks house are a little bit Ashley and a lot Allegra, and others a little bit Allegra and a lot Ashley, they never represent one designer to the exclusion of the other. In the master bedroom, Ashley is responsible for the sumptuous bed hangings, which use the same Bernard Thorp printed cotton as the head- and footboard. Allegra's chairs incorporate an image of themselves. The bedroom's outside balcony, unseen but off at the left, has balusters identical to those designed for the interior.

MORE PHOTOS, SEE FEATURE NAVIGATION



STEFANIDIS IN THE COUNTRY

Best known for his sumptuous and immaculately decorated interiors, London designer John Stefanidis found the way to a more humble elegance when he bought two derelict cowsheds in Dorset

By Susanna Moore Photographs by Fritz von der Schulenburg





One of John Stefanidis's first tasks at Cock Crow, his country home, was to transform a concrete farmyard into a courtyard with apple orchard (left). Rows of trees, surrounded by Hebe rakaiensis, *lead to the parterre of yew hedges and clipped box. Above: The sitting room, in summer dress of blue-and-white covers, is scented with plants including the rare incense plant,* Humea elegans. *"Blue is cooling," Stefanidis says. "If I leave on the covers too long into autumn, the room feels ice-cold." Below: In the same room in winter, chairs and sofa sport tartan and ikats, red felt, maroon wool, and velvet.*



EN BROTES: FROM JOHN STEFANIDIS' STUDIO BY DESIGN. TEXT BY SUSANNA MOORE. PHOTOGRAPHS BY FRITZ VON DER SCHULENBERG. RIZZOLI INTERNATIONAL PUBLICATIONS, NEW YORK 1997



Twenty years ago, John Stefanidis and a friend were on a walk in the Dorset countryside in southwest England when they came across some derelict cowsheds. Most people would have only seen the swags of ivy running rampant, the rusted tags on the stalls with the names of former tenants: Daisy, Bessie, Flora. The London designer saw home.

"I didn't want to live anywhere too serious—if you live somewhere grand, it is required that everything else be grand too," Stefanidis explains. And so he took on the task of creating Cock Crow. Stefanidis insisted on keeping the shape and form of the original cowsheds that faced each other across a yard. He connected them with a long gallery and built a loggia to create the fourth side of the courtyard. In one cowshed are guest rooms, mudroom, and garage; in the other cowshed and the gallery are the Indian sitting room, the main bedroom, a Chinese sitting room the designer calls his "sulk room,"



a library. The house—red brick and tar-pitched clapboard—was completed in a year.

In the new gallery, windows with vertical wooden slats look out to the downs from one side and into the courtyard on the opposite wall. The plan creates a combination of contrasts: spaces open yet shuttered, shaded but filled with light.

Even the smallest details have been thought out. Watercolors and prints are hung rather than oils, which would be "too heavy." The floors are brick, chosen because the sound of footfall upon them is soft. "Wooden floors would have made the wrong sound," says Stefanidis. He liked the original wood beams and kept them low, although each room has a different ceiling height—scale, he believes, is intuitive. At the same time, the triangulated ceiling and the high walls are meant to look modern. The walls are painted white mixed with a little color, the intensity depending on the use of the room.

The house is a sensory experience: To reach the guest bedrooms, it is necessary to

The Indian room (left) is a witty shock, with hot pink sofas, Mughal miniatures, old ivory, a flowering bougainvillea, a parade of Burmese wood figures, Indonesian silver boxes. Above: The gallery was built to link the two cowsheds and is broken by four buttresses into three areas: bar, book-lined study, and an open space where a table may be set up for meals—there is no formal dining room. Étagère at right was painted a stylized bird's-eye maple.

pass through the kitchen (which opens onto the gallery), where there is a fireplace in which food is often being grilled. Throughout the house, flowers from the greenhouse are strategically placed to bestow their fragrance. "I want to make little islands that will call to each of the senses," says Stefanidis.

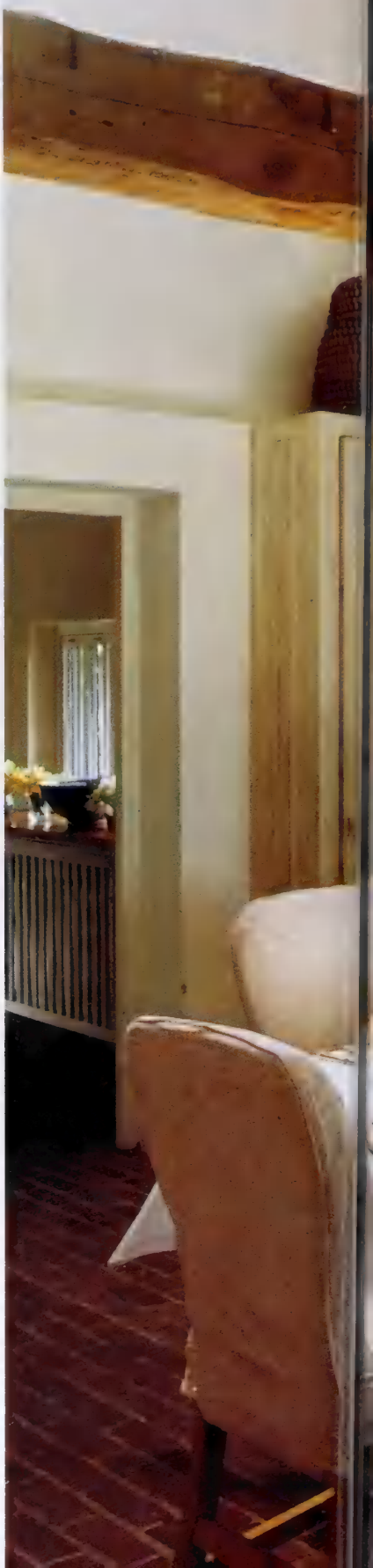
The garden, originally designed by Keith Steadman (whose own garden in Gloucestershire has been called the best in England), seems larger than one acre because Stefanidis has created covered walks, secret places to sit. Says Arabella Lennox-



Boyd, a landscape designer who suggested that he plant the apple orchard before construction: "He started with the plants that Keith Steadman and I recommended, but little by little he imposed order and taste and made it his own."

Much of what is in Stefanidis's garden comes from friends, either as ideas or presents. What he did not absorb from people, he took from books. Vita Sackville-West taught him ruthlessness; Russell Page taught him patience. "Creativity has partly to do with what you take in," Stefanidis comments. "You submerge, look, study, remember. You also must be willing to make mistakes and then have the courage to amend them. My garden is changing all the time."

"The trick of Cock Crow," Stefanidis concludes, "is that you have to go round a tree or through a door or follow a path a few steps further to see what lies ahead. Surprise is what interests me about this place. It's what interests me about everything."



In the kitchen, the large table is set for lunch (above), with plates by Teddy Millington-Drake. A gouache (also by Millington-Drake) hangs over a sideboard for linen; the fireplace also functions as a grill. Right: Another day, another angle: Willow branches in painted pails sit atop the radiator cover made of slats—reminders of the original cowshed. A dark 19th-century clock strikes a balance with a limed cupboard made for the room. Trim beige cotton chair covers are a typical Stefanidis touch.







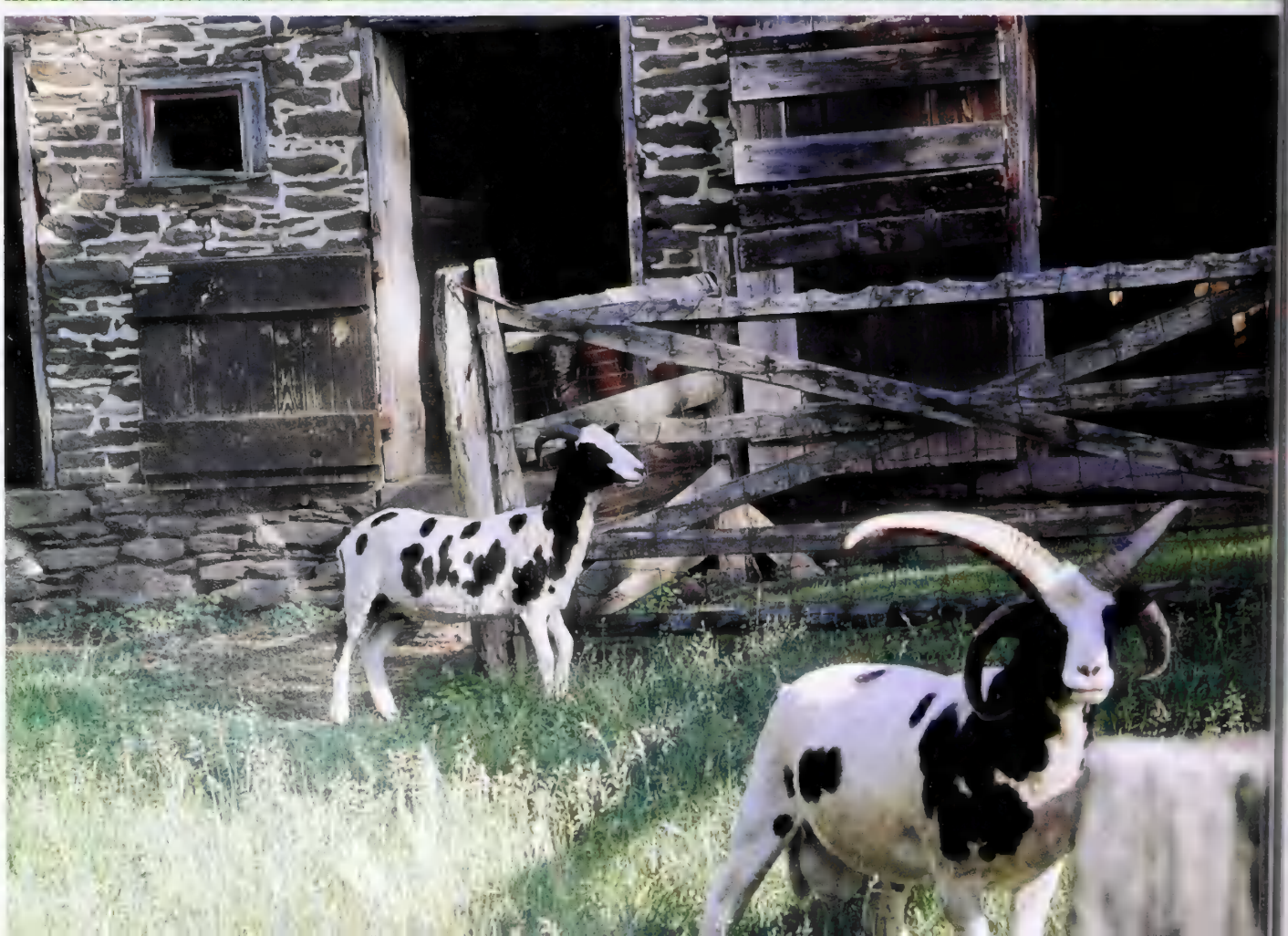
Pine tongue-and-groove, limed white, surrounds the tub in a guest bathroom (above). Tatami mats and blue-and-white ware complete the spare Asian look. Below: The water garden is like a hidden room with a carpet of river stones bordered by a controlled stream. Soft geometric shapes of euphorbia, viburnum, and privet and a Tuscan umbrella shelter a wooden bench. Right: Stefanidis designed the four-poster bed for a cowshed guest room, with white pique curtains lined in his Yellow Butterfly fabric. The painted French provincial cupboard and Italian Louis XV–style chairs with rush seats create a rustic feeling under the soaring ceiling.

FOR MORE DETAILS, SEE READER INFORMATION





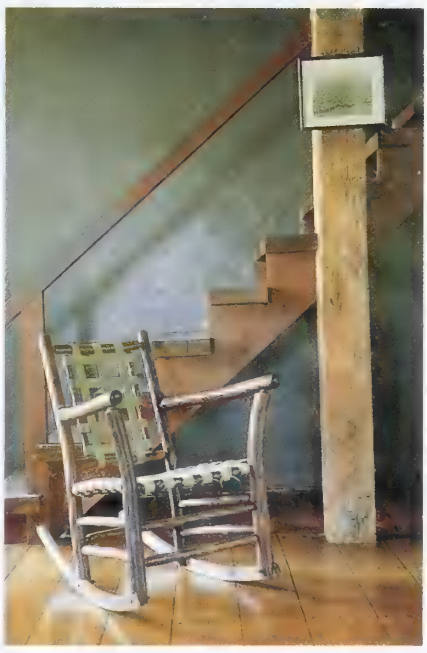












JUST PLAIN ROMANTIC

With the help of designer Laura Bohn, a couple with a passion for purity refurbish an 1820 stone farmhouse in Pennsylvania

By Carol Prisant Photography by Jeff McNamara Produced by Dara Caponigro

Country pleasures, this page clockwise from top: The living room, with church settle and replaced mantelpiece; a rustic rocker by the rebuilt staircase; tobacco baskets and Jacobs' sheep fleece on the front porch; the screened porch seen from across the pond. Opposite above: The stone barn and 1820 farmhouse; opposite below: some feisty Jacobs' sheep.



At his weekend house in eastern Pennsylvania, Manhattan psychiatrist Kent Shinbach is all of the following: carpenter, gardener, pastry chef, stonemason, tile setter, farmer, and, most improbably, shepherd. Psychotherapist Natalie Shinbach, his wife, is house painter, food stylist, and a really good sport: How many New York women would tolerate a bedroom so cold she had to sleep for years in a stocking cap? Or raise peeping chicks under lights in a city apartment? Or live and entertain without a dishwasher?

Natalie Shinbach originally considered such sacrifices what she "did for love," as the song says. Yet she seems to have become something of a convert to stonehouse-Spartan herself, and has had benign disagreements with her friend and interior designer Laura Bohn about the pillow situation. "Laura has a problem," Natalie Shinbach says with a grin. "She likes chairs to be comfortable." It seems Bohn always wants to put one more cushion on a chair, one more pillow on a bed, while the Shinbachs are united in being willing to accept a lot of discomfort rather than succumb to an impure, inauthentic, possibly comfy, style. Bohn considers it her job to provide something soft so the couple can pursue the spare and the demanding. This farm—with its photogenic four-horned Jacobs' sheep, designer chickens, frog-filled pond, and huge old barn—may be the height of ascetic beauty to the Shinbachs, but it's also plain hard work. They seldom sit down, and maybe they have to go elsewhere for a vacation.

Which explains why there are no reading lamps in the living room—just





The timbered mantelpiece in the dining room (top) displays Tennessee pottery and a 19th-century photograph of the farm. A hutch table with country Windsor chairs doubles for dining. Above left: Kitchen window seat. Above right: A painted storage cupboard offers desperately needed shelves.

rafter-mounted downlights. After all, when sheep are bleating to be trucked to the barn, who has time to read? The couple have even made their house more primitive than it originally was, stripping off the interior plaster. They do without curtains because the views are too fine. And floors throughout, in terrible shape to begin with, were replaced early on by a patchwork of wide pine boards salvaged from their attic and barn. In the dining room, however, where they ran out of old wood, Dr. Shinbach laid—with appropriate (though inadvertent) crudeness—a sugary terra-cotta tile that echoes pottery plates on the mantel. They refaced the badly burned timber above the dining room fireplace with a stout old board, then capped it with a perfectly matched, brand-new mantel shelf. A romanticized simplicity pervades these rooms, from the selection of the cool Colonial Williamsburg paint colors to the carefully chosen antiques. "They want the house to be pure," explains Bohn.

In the living room, a particularly austere settle—a church settle, at that—is naturally a very hard sit. "But," Mrs. Shinbach laughs, "guests actually do come back." Perhaps because the couple are superb cooks, making the most of their very small, very rustic, but highly efficient kitchen (to be replaced shortly by a ditto, *large* kitchen) to prepare lemon muffins, homemade wines, and to display troves of their own hens' eggs, which stay fresh, they say, for a week or more—though perhaps not as fresh as the Shinbachs' own taste and discriminating eye.

In the master bedroom (above), the bed has a Shaker goosefeather basket at its foot. Grain-painted cupboard is worn to the bone. Below left: Another hutch serves as a bedroom desk. Below right: Spare bedroom framed by old paneled doors, which the owners collect.







Doors in the guest bedroom retain original hardware. The higher one leads to attic staircase. A favorite faded quilt covers a black walnut bed. Table is a 19th-century piece. Opposite: In daughter Hope's room, note the deep window reveals common to houses with thick stone walls. Birdcage stands on a low corner cupboard. Quilt on this simplest of beds is a Pennsylvania example.



MASTER CLASS

After an ardent plantswoman traveled across the United States and Europe studying the gardens of ten fine young designers, she could hardly wait to go home and try out what she had learned

By Page Dickey
Photography by Erica Lennard





When photographer Erica Lennard first approached me about writing a book on experimental young garden designers, I thought, yes, it's time—time I dusted the dirt off my knees, time I left Westchester County, New York, and went to see other gardeners and learned of other visions. What fun, I thought, to see new places and absorb new ideas. Sometimes it takes getting out of your own backyard and seeing gardens elsewhere to enable you to reevaluate your own, to take a fresh critical look at your efforts.

And that is exactly what happened. After traveling across the United States, England, France, and Holland—talking with the ten designers included in our book, *Breaking Ground* (Artisan, 1997), and seeing their gardens—I was struck with what was lacking in mine.

Why, for example, didn't I have any water? Steve Martino, who champions the use of native plants in Arizona, would not dream of designing a garden where water is not a central feature, knowing how essential its cooling, soothing character is in a hot climate. Madison Cox of New York speaks again



Arizona designer Steve Martino never creates a garden without water, so important is its cooling effect in a hot climate. In this suburban backyard near Phoenix the curved plaster wall and the trickle of water through a channel muffle nearby traffic noise. Opposite above: Water is essential for Madison Cox, who often plans his city gardens around a fountain. He created one from an old bronze urn for this dining terrace behind a New York brownstone. Opposite below: A spout above a stone trough recirculates water in Nancy McCabe's Connecticut garden.

and again about the magic created by the sound of water—revered, he points out, in Italy and in the Mogul gardens of India. In the smallest city space he finds room for a fountain and centers his plan around it. Nancy McCabe, a Connecticut designer known for gardens perfectly suited to the New England houses they surround, shows how easy it is to add water by placing a stone trough against the wall of her own house. Water recirculates through a spout above it, and a pot of jasmine set on the shelf of the trough dresses its sturdy plainness, creating a picture that delights the eye as well as the ear.

I returned home dissatisfied, shocked, that I could have been content for so many years without water in my garden. I prowled around for likely spots to introduce some. The curved stone wall outside my bathroom window would do nicely for a modest fountain—a stone creature, perhaps, spouting into a shallow basin in the gravel below. And where could I place a rectangular pool to reflect the sky? One would be lovely along my woodland path among snowdrops, hellebores, and ferns (an area more beautiful in my mind's eye than in reality, riddled by midsummer with clumps of Japanese knotweed, rampant poison ivy, and thickets of brambles).

I realized that my garden might benefit from other aspects of the ten designers' work and visions. Consider Patrick Chassé's concern with the edges of a garden. This Maine designer, whose creations reveal a lifelong affinity for Oriental aesthetics, talks about how important it is to make the transition from formal to natural landscape with native plants along those edges. Why hadn't I done this? I WILL do this! I will plant as many bushes of winterberry as I can afford, and also the gray panicled dogwood *(Cornus racemosa)* in colonies along the edges of my property. These two indigenous shrubs are a part of the natural transition here between woods and fields. I will add fall flowering witch hazel, shad, and summersweet *(Clethra alnifolia)* beneath my [illegible] and ash trees, typical understory [illegible] in the surrounding landscape.

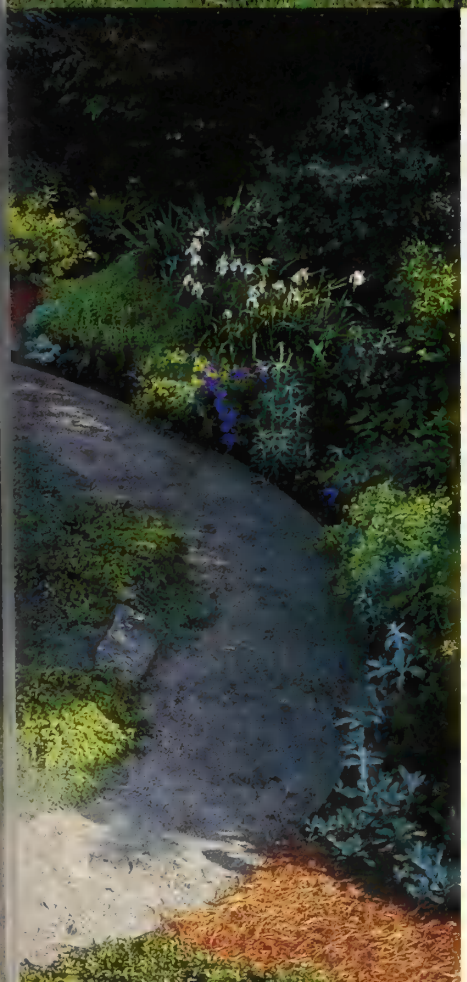
From the example of [illegible]dolf, a brilliant Dutch designer, [illegible]om-



For his own garden in Holland (above), Piet Oudolf chose plants that look as good in autumn and winter as they do in summer—grasses, knotweed, and Joe Pye weed. Oudolf is one of a new wave of Dutch and German designers who prize perennials as much for their structure as for their flowers, massing them in luxuriant combinations. Below: For a small garden beside an Oriental-style house in Maine, Patrick Chassé took a design from a Chinese bowl with a landscape at its center and a floral pattern around the rim. He created a small circle of rock, pea gravel, thyme, and creeping junipers surrounded by borders of flowers.









The axis Alain David Idoux created through clumps of herbs edged with roughly laid stones perfectly suits the rugged, unkempt beauty of the countryside around his 18th-century bastide in Provence (top). To end the axis, Idoux made a sculpture with a favorite found object: the stone edge of an old well set vertically on a base. Above: Nancy Goslee Power loves color. "Not safe colors, either," she says about her fearless combinations of brilliant hues. Here, yellow phlomis and pink-flowering aloes explode from a ground cover of cerastium in the Hollywood Hills.

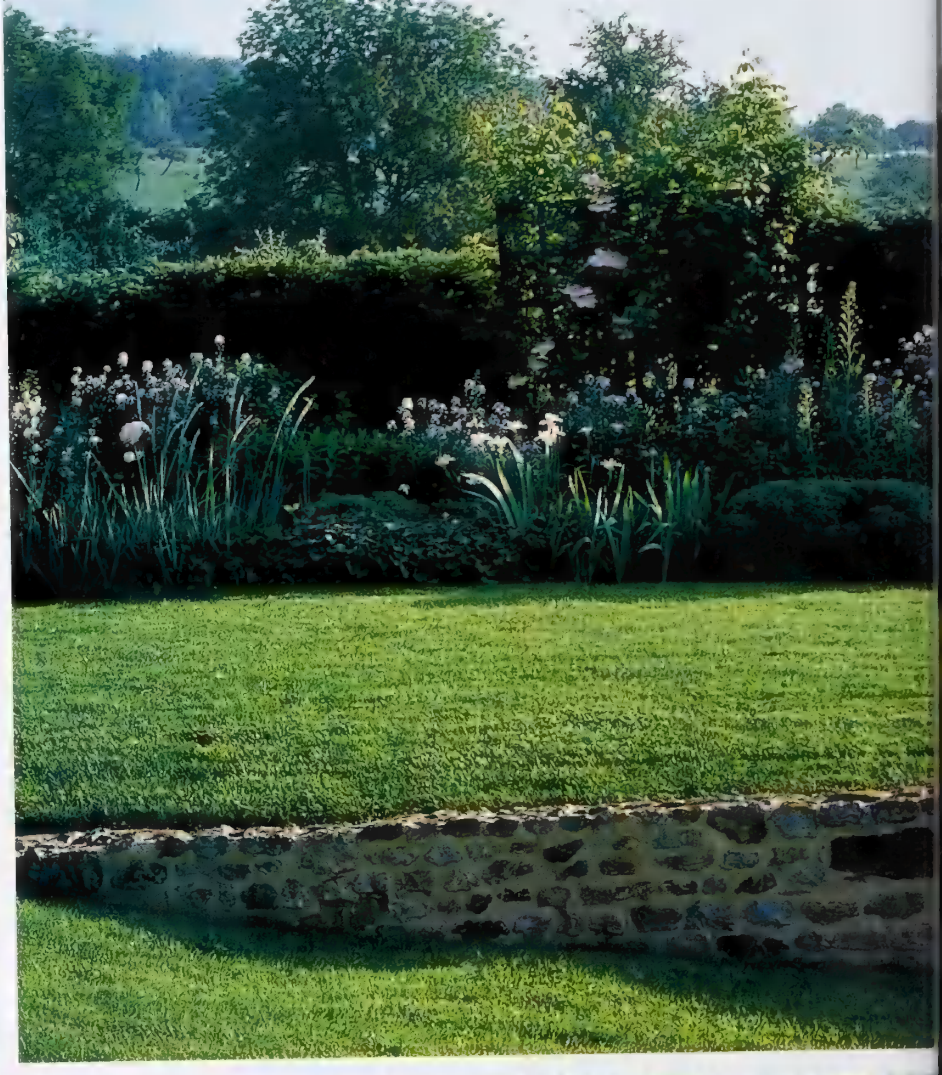
vinced not to cut down all my perennials in the winter. When Oudolf plants a garden he thinks as much about how it will look in late fall and winter as it will in spring and summer and chooses perennials for their silhouettes and seed heads as well as for their flowers. Why do I cut down everything in the name of neatness? Surely, I thought, looking at the bleakness of my winter beds, the bowed spears of Siberian iris, the blackened heads of rudbeckias, and the bleached puffs of asters are more pleasing to see from November to March than bare earth and truncated stalks.

Alain David Idoux, a sculptor turned garden designer in Provence, showed me how the simplest stones could become features at the end of an axis. He taught me how satisfying it is to create something from what is at hand, to experiment with land art. I will look now at my weathered, lichen-mottled stones, tumbled down from the farm walls of the last century, in a new light, as possible sculptures to site in my garden at the end of a path or beneath a tree.

I returned from visiting two daring colorists—Dan Pearson in England and Nancy Goslee Power in California—resolved to be bolder and wilder with my palette. I want now to throw in more red, more orange—to excite things more. And I want to plant in bigger waves, grouping ten or twenty of one perennial, not a niggling two or three; clustering generous groups of one shrub, not dotting one here and one there.

After seeing Nancy McCabe's charming designs for chairs and tables, and the iron chairs and tables fashioned by Alain Idoux for eating alfresco in Provence, I came home horrified to think how I've lived for years virtually oblivious to the miserable appearance of my terrace furniture. How could I have tolerated those mildewed, glaring-white plastic chairs and table all this time? They are lightweight and easy to move around, and I'll admit they're comfortable. But what an offense to the eye! I realize now that a garden's furnishings are part of the whole picture. They add to the atmosphere of the place, and their selection needs as much thought as the plants we put into our garden beds.

I came back thinking about the









I came back thinking about the meaning of a garden, wondering if mine related to the surrounding landscape in a symbolic way

When French designer Louis Benech terraced the slope behind a Normandy farmhouse (left), he rounded the lawn above the retaining wall so its plump shape would echo the hills of the surrounding countryside. Opposite below, left and right: Charming garden furniture—iron maple-leaf creations by Alain Idoux, a twig chair by Nancy McCabe—sent the author home wondering how she could have lived so long with her white plastic tables and chairs. Below: Dan Pearson, an English colorist who does not seem bound by his country's centuries-old garden traditions, planted a Northamptonshire hillside with bold swaths of yellow Phlomis russeliana, *orange* Euphorbia griffithii *'Fireglow,' and purple sage.*

meaning of a garden, asking myself if my garden relates to my house and the surrounding landscape in a symbolic way. I had watched Alain Idoux plant a spiral of almond trees in one garden to answer the curve of the mountains in the distance. Louis Benech, a French designer who helped restore the Tuileries gardens in Paris, rounded a lawn like a pillow to echo the rolling pastures just beyond a Normandy garden. Ron Lutsko, a landscape architect passionate about his native California flora, planted humps of golden grasses to repeat the tawny hills. His strict lines of lavender in one garden were meant to recall the orchards that once patterned the adjacent countryside.

Did my garden show a sense of place, was its atmosphere right? It is a New England sort of garden, designed to suit my prim, unpretentious 19th-century farmhouse. The property is set in a quiet river valley once bustling with apple orchards and dairies. The view from its flower beds is of rolling hillsides quilted with the pattern of stone-walled pastures and meadows. Patches of second-growth woodland are still sectioned by crumbling farm walls and lines of mossy, silver-barked apple trees.

I realized that my original inclination to create a garden of old-fashioned sweet-scented perennials, shrubs, and trees—peonies, lilacs, crab apples, old roses, mock orange, daffodils, lilies, asters, and herbs—in a series of simple geometric enclosures was appropriately reminiscent of the countryside and its old architecture. A certain wildness and unkemptness that I've allowed within the hedged strictures of my garden echoes the haphazard lushness of the parceled meadows and the richly littered understory of the woods.

I knew I should stick to a certain plainness in my garden, that I should resist the temptation to plant cannas and banana plants—in fact, I should resist all the exotic plants that are so chic now and so excitingly used in our most forward-thinking gardens. Instead, my goal will be to grow more natives, and to concentrate on fragrance—so often bred out of our most modern hybrids. For in the end what I want is what our ten designers strive to capture in their garden designs: a sympathetic atmosphere and a deeply felt, satisfying sense of place.











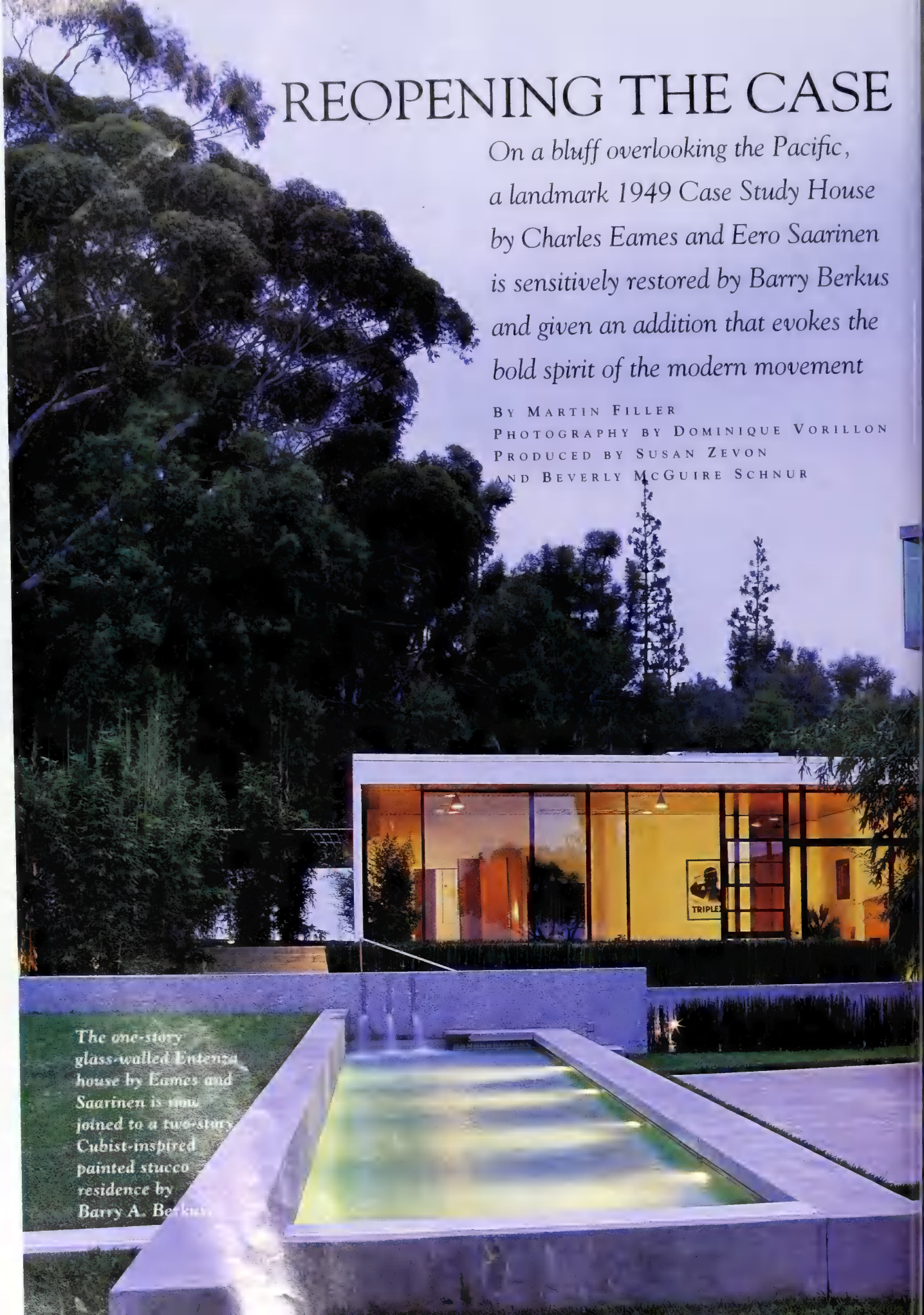
A modernist at heart, Ron Lutsko often juxtaposes grids of plants against rolling topography, as he did here (top) with lavender on a ranch south of San Francisco. Above: In rural Connecticut, Nancy McCabe enclosed a cutting garden with an appropriately rustic twig fence. Left: In the author's own garden, steps and enclosures built of stones from tumbled-down farm walls suit her unpretentious 19th-century Westchester County, New York, farmhouse. Foxgloves, mulleins, and feverfew seed themselves.

FOR MORE DETAILS, SEE READER INFORMATION

REOPENING THE CASE

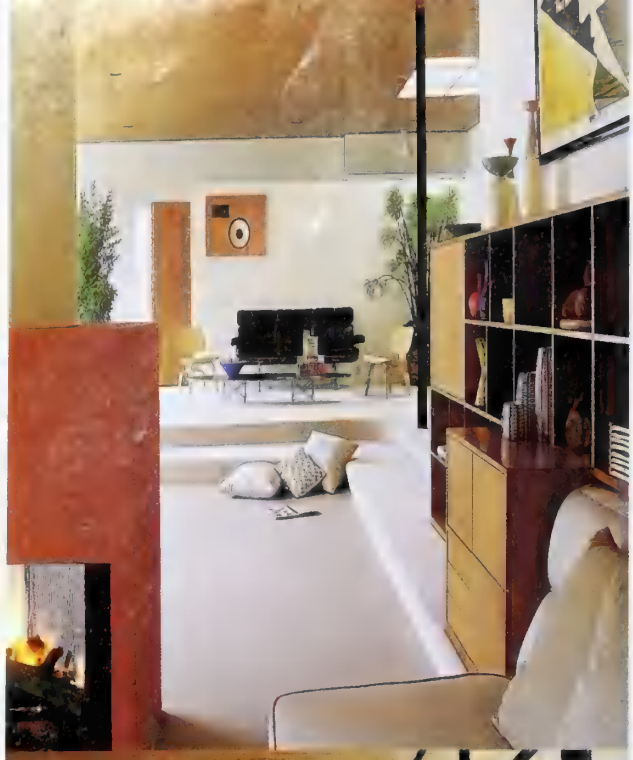
On a bluff overlooking the Pacific, a landmark 1949 Case Study House by Charles Eames and Eero Saarinen is sensitively restored by Barry Berkus and given an addition that evokes the bold spirit of the modern movement

By Martin Filler
Photography by Dominique Vorillon
Produced by Susan Zevon
and Beverly McGuire Schnur



The one-story glass-walled Entenza house by Eames and Saarinen is now joined to a two-story Cubist-inspired painted stucco residence by Barry A. Berkus







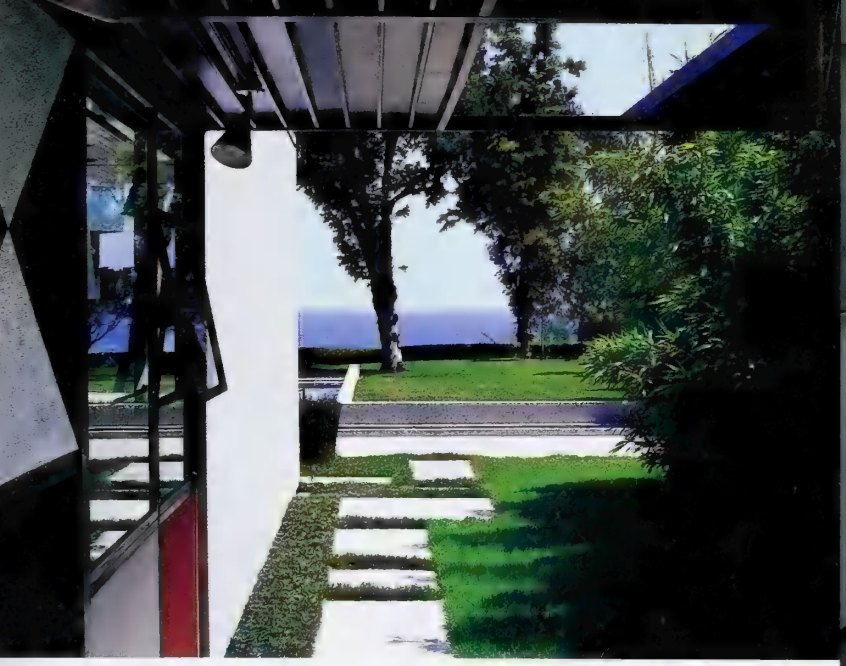


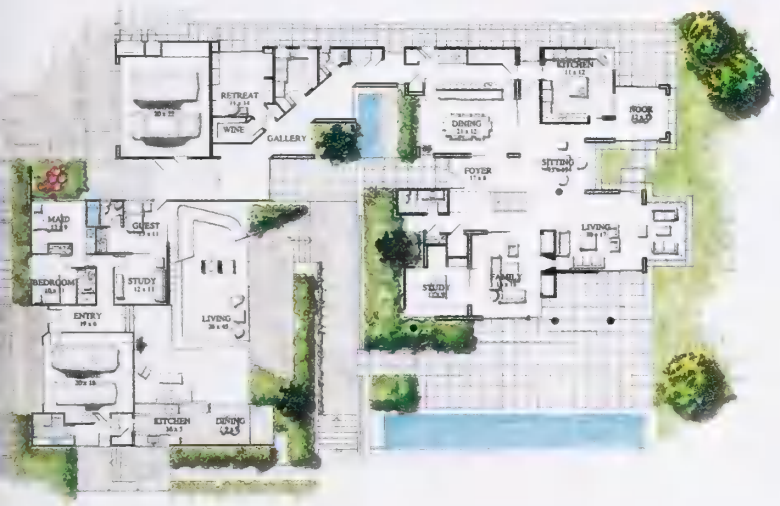
As passionate as preservationists may be about saving centuries-old architecture, advocates of the modern tradition—itself becoming another historical style—are second to none in insisting that some 20th-century treasures simply cannot be expanded. Public buildings may be monitored by public opinion, but what about private residences? When one southern California couple chanced upon a neglected one-story postwar house—a wreck and a potential teardown—on a spectacular site with Pacific Ocean views, they had no idea that they were about to become the saviors of a seldom-remembered monument of the modern movement. Because the structure had just been landmarked, they soon learned they were required to preserve it. And they happily learned there was a sympathetic way the demands of history could be counterbalanced by their desire for a new house in keeping with their own contemporary vision.

The new owners of the tree-shaded cliff-top property had become the latest custodians of Case Study House #9, designed by Charles Eames and Eero Saarinen in 1949 for John Entenza, editor and publisher of the crusading journal *Arts & Architecture*. Entenza was the founder of the Case Study House program, which sought to provide affordable, easily adaptable models of modern housing during the postwar building boom—alternatives to banal tract developments. Practicing what they preached, Entenza and his close friends Ray and Charles Eames simultaneously bought parcels of land overlooking the ocean. Charles Eames and Eero Saarinen collaborated on the initial schemes; the Entenza house was built much as it was

Architect Barry Berkus solved the daunting problem of adding on to a landmark by keeping old and new distinct yet sympathetic. This page, clockwise from below: Entry path with Eames-Saarinen house at left, Berkus addition at right. Old house is furnished with Eames classics by Herman Miller for the Home, through Jules Seltzer, Los Angeles. Womb chair by Eero Saarinen next to fireplace. Early conversation pit. Opposite, clockwise from top left: View from 1949 house toward Pacific remains open. Entry hall of new house. Paneled interior doors are an homage to Eames. Addition opens to lush landscape. Floor plan reveals seemingly separate houses discreetly joined.















designed, although the Eameses set aside the first conception of their Case Study House and came up with the celebrated final version.

The Entenza house was the ultimate modern bachelor pad, a 1,600-square-foot glass-walled box heavily geared toward entertaining, with sweeping public spaces and compact private quarters. Clearly unsuitable for family life, Case Study House #9 has been kept by its new owners and their architect, Barry A. Berkus, as a party space. Perfectly restored and appropriately refurnished with designs by Eames, Saarinen, and George Nelson, it still commands the open ocean vistas that drew the original occupant and his architects there.

The acre-plus site allowed Berkus to construct a new main residence, which he carefully positioned near one property line to safeguard the architectural integrity of the Entenza house. To one side of the landmark he placed his two-story, 6,500-square-foot addition, with interiors designed by his daughter-in-law, Dana C. Berkus. A deftly angled linking structure—a windowed gallery—creates the illusion that old and new are each freestanding elements. That perception is heightened by Berkus's wise decision not to mimic the original house but to pay a more generalized homage to modernism's passionate pioneers who had also inspired Eames and Saarinen. By stepping aside to accommodate history, this new team of clients and architect has made a bit of its own.



The breathtaking landscape design of the new complex, conceived by the late Emmet L. Wemple and executed by project designer Marc Fisher, obscures awareness of a nearby metropolis and focuses on the tranquil Pacific. Towering eucalyptus groves existed when the 1949 house was built, but ficus trees beyond them are recent additions. New reflecting pool directs eye toward horizon, past the Berkus addition at left.

FOR MORE DETAILS, SEE READER INFORMATION





SHOWHOUSE WINNERS 1997

Refined simplicity set the tone this year. Our judges observed a fondness for tradition, combined with a certain spareness (notice the clarity of the window treatments) that feels as fresh as today. All of our winning designers knew when to stop. In fact, some of the rooms were so low-key they felt not like showhouses, not rooms to look at, but rooms to live in

BY CHRISTINE PITTEL



The San Francisco Decorator Showcase
Design by Kate McIntyre and Brad Huntzinger

How can iron and stone look so mellow? Most people had to stare at the bed for a moment before they realized that the entwining grapevines on the headboard were actually mosaics set in cast stone. Sheer dotted swiss hangs from the iron canopy and softens the hard surface—but only at the head of the bed, for simplicity's sake. Turn to the walls for another lesson in texture. The subtly patterned surface is not painted but papered. "We can control the process in the studio much better than on the site with a dripping paintbrush, so we make our own wallpaper," explains Brad Huntzinger. "This one is silkscreened with a leaf motif and color-washed with three shades." The designers made almost all the furniture in the room (all views), including the bed, the bittersweet chocolate armoire, the linen-cushioned chairs and cast stone table in the sitting area, as well as the slumped glass chandelier. They bent iron into organic forms like bamboo and twigs for the curtain rods and firescreen, then fabricated their own faux-limestone mantel. Instead of the expected painting above, pale green bottles are composed into a three-dimensional Giorgio Morandi still life.



The Junior League of Greater Princeton's Designer Showhouse
Design by Bruce Long and Robert Giberson "A traditional room does not have to look like your grandmother's," says Bruce Long, who cultivates calm rather than clutter. Two seating groups solve the problem of how to arrange furniture in a narrow room with a fireplace awkwardly off-center on the long wall. "Historically, the woodwork would have been painted," says Robert Giberson, but the new owners who will move into this 1906 Georgian Revival house preferred it stripped. So the honey-stained mantel and door and window casings were surrounded with plenty of warm brown fabric in shades ranging from camel to cognac until they unobtrusively blended a practicing that men rarely sit on a sofa, the designers provided comfortable club chairs that would soothe even a strung-out stockbroker. Three-tiered mahogany end tables prove a wise investment, instead of a more ordinary coffee table





The American Red Cross Designers' Showhouse
Design by Lee Bierly and Christopher Drake

Like Ingrid Bergman, this serenely sensuous bedroom makes the leap from Scandinavian purity to Hollywood glamour—epitomized by a 19th-century Swedish chair pulled up to a mirrored table. No cinematographer's lights could be more flattering than the sun streaming through curtains in a color "on the cusp between pink and peach," according to Chris Drake. The softly gathered silk taffeta over organdy looks radiant against translucent gray walls finished with fourteen coats of Ralph Lauren's Evening Slipper paint. Home set-designers take note: The canopy is actually a gold-leafed rod Molly-bolted into the ceiling. White paint turns sisal into a lighthearted checkerboard, but this photogenic bedroom retains its air of mystery with such dressmaker details as a diaphanous slipcover over a Louis XVI–style bench.

DENNIS KRUKOWSKI

The Columbus Museum of Art Decorators' Show House
Design by Dennis McAvena

"F. Scott Fitzgerald probably had a room in his Riviera villa like this," says Dennis McAvena, who envisioned this outsize 20-by-25-foot dining room (above) as more of a European salon, with zones for music, reading, and repartee. The Louis XVI–style gilt-trimmed table anchors one end, with a newly built harpsichord at the other. Upholstered in simple muslin with nailhead trim, French lounge chairs dating from 1880 strike a languid pose on the unpretentious apple rush matting. Louis XVI–style dining chairs dressed in smoky blue velvet line up like debutantes waiting to be asked to dance. McAvena didn't even touch the arched frieze wrapped with a bronze-painted plaster rope (original to the 1928 Mediterranean-style house). He just added some moody landscape paintings hung 19th-century-style on the mustard-glazed walls. Then, for a hint of the garden, McAvena planted a stone urn with moss and set potted boxwood in front of the linen-veiled French doors.



The Hudson River Designer Showhouse
Design by Susan Sandberg

To update but not obliterate—that was Susan Sandberg's strategy. So she kept the charming glass-fronted cabinets and lowered the counters under the windows in the kitchen of this 1859 Gothic Revival house (above), portrayed in tile on the wall. "Why should every counter height be the same?" Sandberg asks. "The low spots are perfect for rolling out piecrust." After exposing the boarded-up fireplace and scraping yellow paint off the lintel, she hung a professional Rösle rail for utensils and unexpectedly filled the gaping hole with logs.





The Samuel Bull Homestead Designer Showhouse Design by Bruce Budd If the man in the gray flannel suit ever decided to let his hair down, this would be the perfect retreat (both views). The bedroom in the Colonial house was only 14 feet square, but that didn't stop Bruce Budd from using big furniture. Stately pieces like the French mahogany pedestal table, c. 1830, and the English glass-fronted bookcase, c. 1820, almost convince you that the room is on the same scale. Pivoting off their polished finish is a pitted steel bed floating in the center of the room, its stark canopy a mere outline in space. "All you need are strong shapes," says Budd. Men's suiting fabric takes the place of conventional upholstery, and even the comforter is gray flannel on one side and Sea Island cotton shirting stripes on the other. Indigo blue wool window shades pull from the bottom up, to preserve privacy and the treetop view. Against whitewashed walls and bare floors, every well-chosen object becomes as sculptural as the miniature spiral staircase in a room that is a model of neoclassical restraint.

The Pasadena Showcase House of Design
Design by Reusser-Bergstrom Associates

The L-shaped space easily divided into sitting and study areas, but this study (both views) would be different—no desk. "A round table is more versatile," says Marc Reusser, "and the circular shape looks inviting in an angular room." The ebonized mahogany Indonesian table doesn't really match the Biedermeier-inspired chairs, but that's part of the relaxed attitude. Panel molding, picked up at the hardware store, frames a collection of Asian and African masks. Undyed denim slipcovers the sofa and "our BarcaLounger," as Reusser dubs the George Smith chair. Although the reading alcove is tiny, there is no skimping on scale. A bold bull's-eye mirror reiterates the circular form of the table and reflects a Fortuny silk chandelier. Stripes subtly tie the parts together. The green stripe on the "desk" chairs resurfaces, paler, on the alcove's wallpaper. This, along with tobacco velvet curtains, is as colorful as things get. Tranquillity is the message. "Here's where you hide out from the world," says Debra Bergstrom. "Everyone was grateful not to see a TV."







Parade of Homes, Dallas
Design by Jane Gardner

If 1,001 Arabian nights aren't in your travel budget, try to imagine a sleepover in this exotic guest room. "Most visitors only stay one night," says Jane Gardner. "Why not make it an experience they will remember?" Black tole inlaid with mother of pearl on the fanciful French bed, circa 1860, sets a theme of dark figural pieces—like the Chinoiserie chest and the Oriental screen on the right—moonlit by dazzling white upholstery and bed linens. The canopy left bare becomes a drawing against the velvety bronze-green walls, colored straight out of a can. "Benjamin Moore #516," confides Gardner. "I put it on the ceiling, too, because I wanted the dramatic contrast of that cornice painted China White." Porcelain tile on the floor mimics limestone at one-fourth the cost. One last surprise before lights out: the ivory silk shades on the bedside lamps are lined in midnight-black paper.





The Morristown Memorial Hospital Designer Showhouse and Gardens
Design by Stuart Schepps and Audrey Leigh Nevins "Have you ever matched a paint chip to a glass of water?" asks Stuart Schepps, remembering the quest for the perfect wall color. "It's a very pale celadon," says Audrey Leigh Nevins, "which then becomes deeper on the chairs and mantel. One visitor called it ice." Whether frozen or liquid, water catches light and makes surfaces glisten. In this sitting room, Schepps and Nevins tried to re-create that elusive effect. There's a sheen to the luxurious leaf-strewn curtains, hung from chrome-plated plumbing pipe which came in a wider diameter—and much better scale—than formal drapery rods. The pipe relates to the shiny chrome tubing that belts Le Corbusier's cube chairs, whimsically upholstered in fuzzy mohair that becomes a nimbus of color in the sun (note the nearby dog pillow). The fireplace offered another opportunity to test their theory of reflectivity. Giving the period piece a modern makeover, they masked the ornate mantel with a gentle curve of aniline-dyed [illegible] to lure the light. But when darkness falls this room really comes into its own: an Art Deco Venetian mirror sparkles like a Van Cleef & Arpels brooch in the lamplight, which also picks out a thin line of 23-karat gold running along the glazed [illegible] and crown molding. Even the shadows shimmer.

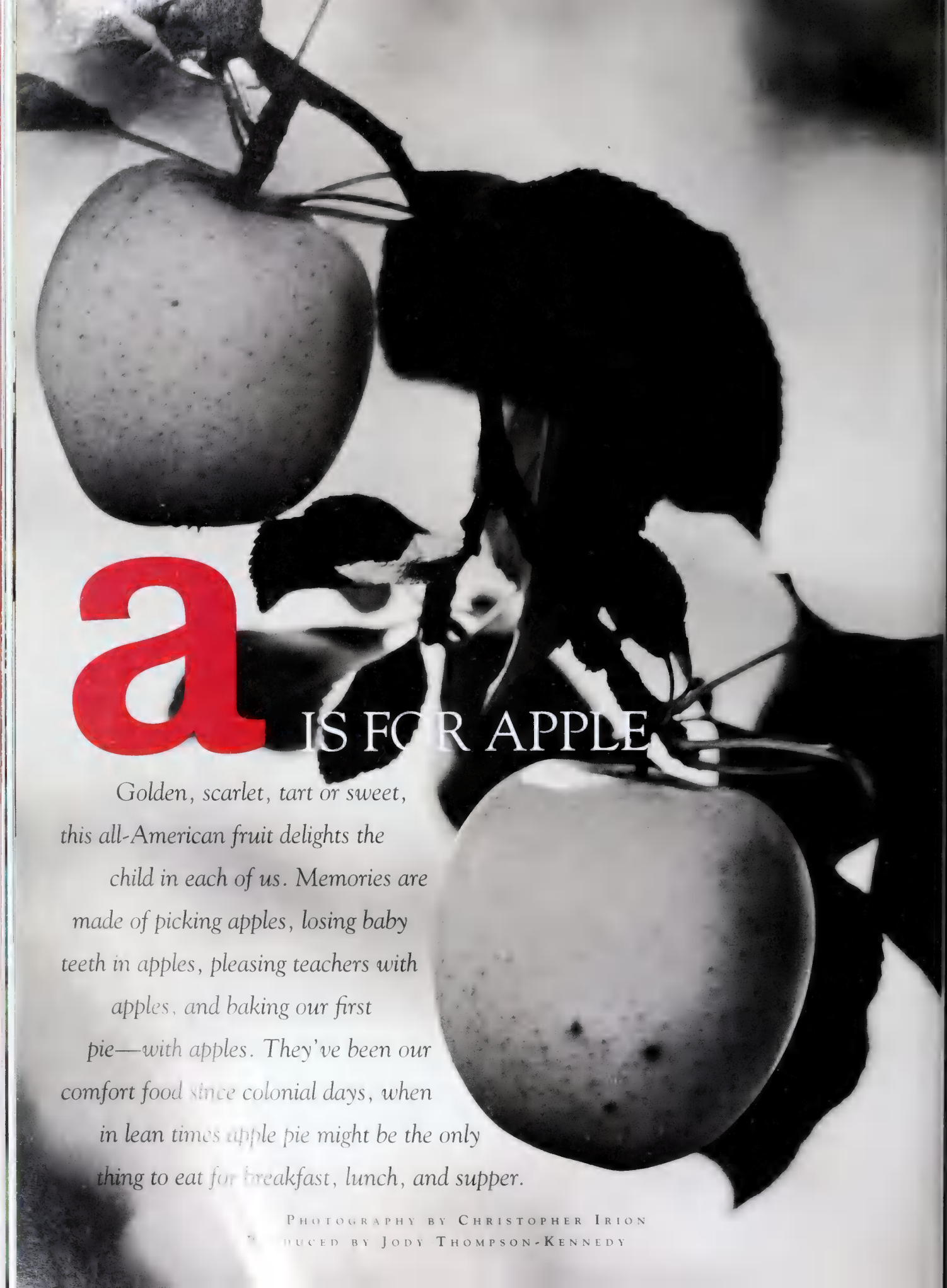


The Cancer Research Institute Designer Showhouse
Design by T. Keller Donovan

T. Keller Donovan started out studying advertising, but no one ever needed to teach him anything about graphics. Just look at the way he can turn a 1919 pressed-flower album—framed starkly, hung multiply—into abstract art. "Create a focal point and people will forget that a room is not totally symmetrical," he says. This fifth-floor family room (both views) sheds the formality of the Beaux-Arts town house with wall-to-wall mattresses, upholstered Greek-style in a ticking stripe. Overflow guests can just toss off the tartan pillows. Framed African textiles pump up the pattern within the same range of beige, brown, black, and ocher that coordinates the cosmopolitan mix. Low shelves line the opposite wall and convert a collection of African stools into sculpture. Getting them off the ground makes more room for the Madagascar cloth-wrapped coffee table and the cigarette tables (originally designed for the Duchess of Windsor) next to the easy chairs. Both tables were favorites of Billy Baldwin, who proved long ago that beige needn't be boring. Since the room opens onto a terrace, Donovan chose a brown faux-leopard carpet indifferent to extra spots.

PAUL WHICHELOE PRODUCED BY LISA CORZATA





a IS FOR APPLE

Golden, scarlet, tart or sweet, this all-American fruit delights the child in each of us. Memories are made of picking apples, losing baby teeth in apples, pleasing teachers with apples, and baking our first pie—with apples. They've been our comfort food since colonial days, when in lean times apple pie might be the only thing to eat for breakfast, lunch, and supper.

PHOTOGRAPHY BY CHRISTOPHER IRION

PRODUCED BY JODY THOMPSON-KENNEDY

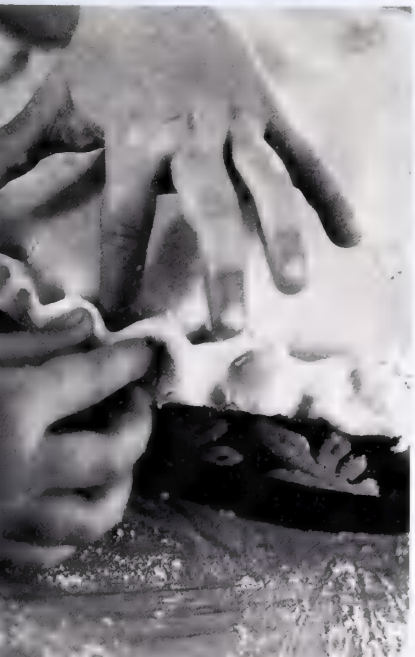


















At the Apple Farm, in California's Anderson Valley, 60 varieties of organic apples are harvested. At weekend cooking classes taught by Sally Schmitt, visitors learn how to turn them into dishes both savory and sweet

By Jane Ellis
Photography by Jonelle Weaver

It wasn't much—thirty acres of neglected orchards and a cluster of ramshackle farm buildings. But it was in a fertile California valley, and for Sally and Don Schmitt, longtime owners of the French Laundry, a famed bistro in Yountville, it was a great place to retire. Eager to restore it to its former glory was their daughter Karen and her husband, Tim Bates.

Now this thriving farm produces over sixty apple varieties, including the classic high-acid Gravenstein, russets like Fall Pippin and Golden Russet, and the ever-popular Golden Delicious. Sally, who had been the chef at the French Laundry, took over the farm's large renovated kitchen and set up a cooking school.

Guests—limited to eight at a time—come for "farm weekends," basking in the beauty of the setting, and cooking, eating, and sharing the delights of a working farm. The apple harvest is the time of the greatest activity. There are jams, chutneys, cider syrup, juice, and hard cider to make—all available at their farm stand and by mail order. Here, Sally, who grew up on a farm helping her mother peel and slice apples, shares some of her favorite recipes for taking advantage of the bountiful crop. >

Pink Pearl (top), an apple with flamingo-pink flesh that dates from the 1930s, is a favorite at the Apple Farm cooking school, and with customers at their farm stand (left), where there's always a great selection of old and new apple varieties along with jams, chutneys, and cider. Preceding pages: Little hands help with the harvest and pie-making.

It's anything but basic.

With its delicious variety of fruits, nuts and flakes, you'll soon discover the only thing basic about Basic 4 is its name.



© General Mills, Inc. 1997

A History of Consumer Protection and Good Housekeeping's Promise To America



1909

Tested and Approved by the Good Housekeeping Institute Conducted by Good Housekeeping Magazine

For the first time, consumers look to the Good Housekeeping Seal for quality assurance.

1941

Replacement or Refund of Money
Guaranteed by Good Housekeeping
If Not As Advertised Therein

The "Guaranty Seal" replaces the "Seal of Approval."





1975

A Limited Warranty to Consumers
Good Housekeeping Promises
Replacement or Refund if Defective

The Seal now states all guarantee conditions with the phrase "A Limited Warranty to Consumers Good Housekeeping Promises Replacement or Refund If Defective."



Good Housekeeping is a publication of The Hearst Corporation

1997

Limited Warranty to Consumers
Good Housekeeping Promises
Replacement or Refund if Defective

A new look for the new millennium.

The Good Housekeeping Seal is a highly-recognized statement of our renowned Consumers' Policy published in every issue of the magazine. If any product bearing the Good Housekeeping Seal proves to be defective at any time within two years of purchase, Good Housekeeping will replace the product or refund the price paid for it.

No other magazine in the world offers this kind of service to its readers.

The Promise of

Good Housekeeping

The Magazine. The Institute. The Seal.



FRESH APPLE SALSA

- 2 Golden Russets, Orange Pippin, or Golden Delicious apples, peeled, cored, and cut into cubes
- ¼ cup fresh lime juice
- 1 small onion, peeled and finely chopped
- ¼ cup chopped cilantro
- 1 hot red chili, seeded and finely chopped
- 1 Anaheim chili, seeded and cut into small slivers
- ½ cup toasted walnuts
- 2 tablespoons peeled and slivered fresh ginger

Place apple cubes and juice in a bowl and toss. Add remaining ingredients and mix well. Serve with roast pork. Makes about ¾ cup.

APPLES, ONIONS, AND RED CABBAGE SAUTÉ

- 6 tablespoons butter or bacon fat
- 4 Golden Delicious or Orange Pippin apples, peeled, cored, and thinly sliced
- 2 onions, cut in half lengthwise and slivered
- ½ head red cabbage, thinly shredded
- ¼ cup apple cider vinegar
- Salt and freshly ground black pepper

Melt 2 tablespoons of butter in a pan over medium heat and sauté apples, stirring frequently, until just tender. Set aside. Repeat process with onions. Set aside.

Melt remaining butter in a pan, add cabbage, and sauté until just cooked through. Add cider vinegar, stir, and cook until mixture turns pink. Toss apples, onions, and cabbage together in a bowl. Season with salt and pepper to taste. Place mixture in a baking pan. Cover loosely with aluminum foil and bake in a preheated 350°F oven for 45 minutes. Serve warm with roast pork. Serves 6 to 8.

ROAST PORK LOIN WITH MUSTARD CAPER SAUCE

- 4 tablespoons Dijon mustard
- 3 pounds pork loin
- 2 cups chicken stock
- 2 tablespoons butter
- 2 tablespoons flour
- 1 cup light cream
- Zest from 1 lemon
- Juice from 1 lemon
- Freshly ground white pepper
- ⅓ cup capers, rinsed
- Apple Salsa
- Apples, onions, and red cabbage sauté

Rub about 2 tablespoons Dijon mustard over the whole pork loin. Place in a shallow roasting pan. Roast in a preheated 325°F oven for about 2 hours, or until a thermometer reads 160°F. Remove pan from oven. Transfer roast to a heated platter. Set aside.

Deglaze roasting pan with chicken stock. Set aside.

To make mustard caper sauce, melt butter in a saucepan over low heat. Add flour and stir until mixture just begins to brown. Add stock and light cream all at once to pan and cook over medium heat, stirring constantly, until mixture comes to a boil. Stir in zest, juice, remaining mustard, pepper to taste, and capers. Remove pan from heat. >







Give your food a better shelf life.

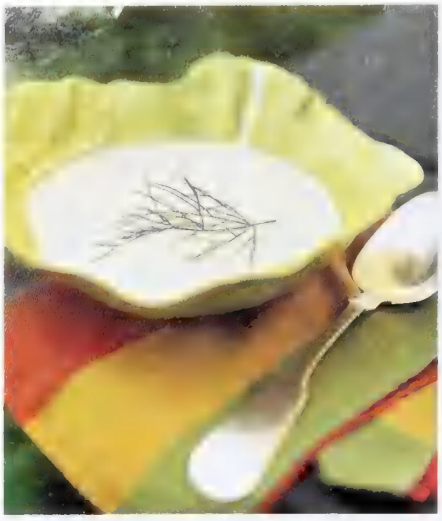




Home Depot is the place to go when your cupboards are bare. We carry an enormous selection of cabinets, including brands like Mill's Pride, American Woodmark and KraftMaid. And don't worry about the dirty work. Our experts can help design and install whichever cabinets you choose. Actually, we can help design everything in your kitchen–including the sink.



HOME TLC Inc.



Sauce should be just thick enough to coat the back of a spoon. Serve hot. Makes about 2¾ cups sauce.

Slice pork into thin slices and serve with apple salsa, red cabbage sauté, and mustard caper sauce. Serves 6.

POTATO, FENNEL, AND APPLE SOUP

- 4 tablespoons unsalted butter
- 1 onion, peeled and diced
- 3 small fennel bulbs, thinly sliced and leaves reserved for garnish
- Salt and freshly ground white pepper
- ¼ pound Yukon Gold or other small yellow flesh potatoes
- 2 McIntosh apples, peeled, cored, and sliced
- 2 cups chicken stock diluted with 2 cups water
- Light cream

Melt butter in a pan over low heat. Add onion and fennel, stir mixture together, and sauté until limp. Season with salt and pepper to taste. Set aside.

Place potatoes, apples, and chicken stock in a large saucepan. Cook over medium heat until tender, about 15 minutes. Add onion mixture to pan and cook 2 minutes. Remove pan from heat. Purée small batches of the soup in a blender. Pour each batch of purée back into the pan. Reheat soup over medium heat. Slowly stir in cream and thin to desired consistency. Correct seasoning. Divide soup among 6 heated soup bowls. Garnish with fennel leaves. Serve immediately. Serves 6.



GINGER-APPLE UPSIDE DOWN CAKE

- ½ cup unsalted butter
- 1 cup brown sugar
- 4 to 5 Rhode Island Greening or Golden Delicious apples, about 2 pounds, peeled, cored and cut into ½-inch slices
- ½ cup solid shortening
- ½ cup sugar
- 1 egg
- ¾ cup molasses
- 1 cup sour milk (add 1 tablespoon vinegar to 1 cup milk)
- 2¼ cups flour
- 1 teaspoon baking soda
- ½ teaspoon salt

KRUPS

Espresso Vivo.
Café quality cappuccino and latte.
Easy as 1, 2, 3!

One of the Krups Café Line of pump machines – actually uses the same brewing system that your favorite coffee bar does!



1 teaspoon ground ginger
1 teaspoon ground cinnamon
2 cups heavy cream, softly whipped, optional
Candied ginger, optional

Place butter in a 10-inch cake pan. Melt n a preheated 350°F oven. Remove pan rom oven. Sprinkle brown sugar evenly over nelted butter. Starting with the outside dge, arrange the apple slices, slightly over-apping them on the butter-sugar mixture. If here are leftover apples, chop finely and prinkle on top. Set aside.

Cream together in a large bowl shorten-ng, sugar, and egg. Mix in molasses and sour nilk. Set aside.

Sift flour, baking soda, salt, ginger, nd cinnamon into a bowl. Thoroughly ncorporate into creamed mixture.

Spread batter evenly over fruit. Bake or 45 minutes or until springy to the ouch. Remove pan from oven. Let rest 0 minutes on a rack. Loosen cake from an by running a knife around the dge. Place a flat serving platter on top f pan and invert cake onto platter. Serve warm with whipped cream and andied ginger. Serves 8 to 10.

APPLE CLAFOUTI

For batter:
3 large eggs
1 cup milk or cream
1 teaspoon vanilla
6 tablespoons unsalted butter, melted
⅔ cup flour
½ teaspoon salt
½ cup sugar
For filling:
4 tablespoons unsalted butter
½ cup sugar
5 cups Golden Delicious or Sierra Beauty apples, peeled, cored and thinly sliced
2 tablespoons brandy
For assembly:
Butter
⅛ teaspoon cinnamon mixed with 2 teaspoons sugar
¼ cup apple cider syrup (to order by mail, see Reader Information) or apple cider reduced to a syrup

Prepare batter: Place all ingredients in a blender. Blend until smooth. Set aside.

Prepare filling: Melt butter in a large pan over medium heat. Add sugar, apples, and brandy and sauté, stirring frequently, until apples are translucent, about 10 minutes. Set aside.

Place a 10-inch glass pie plate in a pre-heated 400°F oven for 2 minutes. Remove plate from oven. Generously butter plate, and pour in half the batter. Remove fruit with a slotted spoon and place on top of batter. Reserve pan juices. Pour remaining batter over fruit, and sprinkle with cinnamon mixture. Bake for 25 to 30 minutes.

Heat ¼ cup reserved fruit juices and apple cider syrup in a small pan over low heat.

Serve clafouti warm with warm cider sauce. Serves 6 to 8. >



KRUPS

Crystal Arome.
Water filtration makes smoother, better tasting coffee.

CRYSTAL CLEAR

Unique water filtration system ensures great tasting coffee, cup after cup.







APPLE PIE

For crust:

- 2 cups flour
- ½ teaspoon salt
- ¾ cup solid shortening, or half unsalted butter and half solid shortening
- 7 to 8 tablespoons cold water

For filling:

- About 2 pounds Gravenstein or Granny Smith apples, enough to fill pie shell generously, peeled, cored and thinly sliced
- ½ to 1 cup sugar, depending on the sweetness of the apples
- 2 tablespoons unsalted butter
- 1 tablespoon milk
- ¾ teaspoon cinnamon mixed with 1 tablespoon sugar

Prepare dough: Place flour and salt in a large bowl. Using a pastry blender, cut in the shortening until the mixture resembles coarse meal. Stir in water with a fork, 1 tablespoonful at a time, adding just enough to gather the dough together. Press dough into a ball, cover with plastic wrap, and refrigerate for at least 1 hour.

Prepare filling: Mix apples and sugar together in a bowl. Set aside.

Prepare pie: Lightly flour a pastry board. Unwrap dough. Place two thirds of it on the board. Rewrap the remaining dough and refrigerate. Give the dough a few gentle smacks with a rolling pin to flatten it. Roll out from the center, turning dough after each roll. Form a 10-inch round. Line a 9-inch pie plate with dough. Add filling and dot with butter. Remove remaining dough from refrigerator. On a lightly floured surface, roll dough into a circle just large enough to cover the apples, but not overlapping the edges. Press edges firmly together to make a raised edge. Brush the top crust, but not the fluted edge, with milk. Sprinkle with cinnamon mixture. Slash vents in the center of the dough. Bake in a preheated 400°F oven for 15 minutes. Turn oven down to 325°F and bake for 45 minutes, or until apples are tender when pierced with a knife, and crust is golden. Remove pie from oven and cool on a rack. Serve warm. Serves 6. ■

house beautiful highlights
CALENDAR OF EVENTS

EDITH WHARTON'S WORLD: PORTRAITS OF PEOPLE & PLACES

September 24
The National Portrait Gallery
Washington, D.C.
F Street at Eighth, N.W.

A reception and preview of an exhibit of more than 100 artifacts from the writer's life, including paintings, photographs and memorabilia. Featured is a vignette designed by Charlotte Moss, in conjunction with House Beautiful and Schumacher, revealing Edith Wharton's simple and immaculate style. Exhibition will be on view from September 26th through January 25, 1998. For more information call (202)633-9004.

CARAMOOR FALL ANTIQUES SHOW

September 27-28
The Carmoor Garden Guild
Katonah, NY
Girdle Ridge Road

A preview party with dinner and auction on Friday, September 26th, from 6:00 to 9:00pm, kicks off the two day event featuring 40 national antique dealers. There will be a special exhibition of antique toys and children's entertainment on Saturday from 1:00 to 4:00pm. Saturday's show is open from 10:00am to 6:00pm. Sunday is open from 11:00am to 5:00pm with a Harvest Brunch from 11:00am to 2:30pm. For more information call (914)232-1253.

PEGGY KENNEDY & LARRY LASLO AT KRAVET

October 7
Decoration & Design Building
New York, NY
979 Third Avenue

A chat with House Beautiful editors Peggy Kennedy and multi-faceted designer, Larry Laslo, in the Kravet Showroom beginning at 3:00pm. This seminar is open to the trade only.

XO GOOD GRIPS



THE TIME HAS COME,

THE HOUR IS NIGH, FOR I

TO MAKE AN APPLE PIE.

I'VE FOUND A TOOL

EXCEEDING GREAT, TO SLICE

EACH APPLE INTO EIGHT.

YOU HOLD IT FLAT AND

PRESS IT FIRM AND HOPE

YOU NEVER CUT A WORM,

'CAUSE THAT'S GROSS.

OXO

7 General Housewares Corp.



APPLE PIE

For crust:

- 2 cups flour
- ½ teaspoon salt
- ¾ cup solid shortening, or half unsalted butter and half solid shortening
- 7 to 8 tablespoons cold water

For filling:

- About 2 pounds Gravenstein or Granny Smith apples, enough to fill pie shell generously, peeled, cored and thinly sliced
- ½ to 1 cup sugar, depending on the sweetness of the apples
- 2 tablespoons unsalted butter
- 1 tablespoon milk
- ¾ teaspoon cinnamon mixed with 1 tablespoon sugar

Prepare dough: Place flour and salt in a large bowl. Using a pastry blender, cut in the shortening until the mixture resembles coarse meal. Stir in water with a fork, 1 tablespoonful at a time, adding just enough to gather the dough together. Press dough into a ball, cover with plastic wrap, and refrigerate for at least 1 hour.

Prepare filling: Mix apples and sugar together in a bowl. Set aside.

Prepare pie: Lightly flour a pastry board. Unwrap dough. Place two thirds of it on the board. Rewrap the remaining dough and refrigerate. Give the dough a few gentle smacks with a rolling pin to flatten it. Roll out from the center, turning dough after each roll. Form a 10-inch round. Line a 9-inch pie plate with dough. Add filling and dot with butter. Remove remaining dough from refrigerator. On a lightly floured surface, roll dough into a circle just large enough to cover the apples, but not overlapping the edges. Press edges firmly together to make a raised edge. Brush the top crust, but not the fluted edge, with milk. Sprinkle with cinnamon mixture. Slash vents in the center of the dough. Bake in a preheated 400°F oven for 15 minutes. Turn oven down to 325°F and bake for 45 minutes, or until apples are tender when pierced with a knife, and crust is golden. Remove pie from oven and cool on a rack. Serve warm. Serves 6. ■



house beautiful highlights

CALENDAR OF EVENTS

EDITH WHARTON'S WORLD: PORTRAITS OF PEOPLE & PLACES

September 24
The National Portrait Gallery
Washington, D.C.
F Street at Eighth, N.W.

A reception and preview of an exhibit of more than 100 artifacts from the writer's life, including paintings, photographs and memorabilia. Featured is a vignette designed by Charlotte Moss, in conjunction with House Beautiful and Schumacher, revealing Edith Wharton's simple and immaculate style. Exhibition will be on view from September 26th through January 25, 1998. For more information call (202)633-9004.

CARAMOOR FALL ANTIQUES SHOW

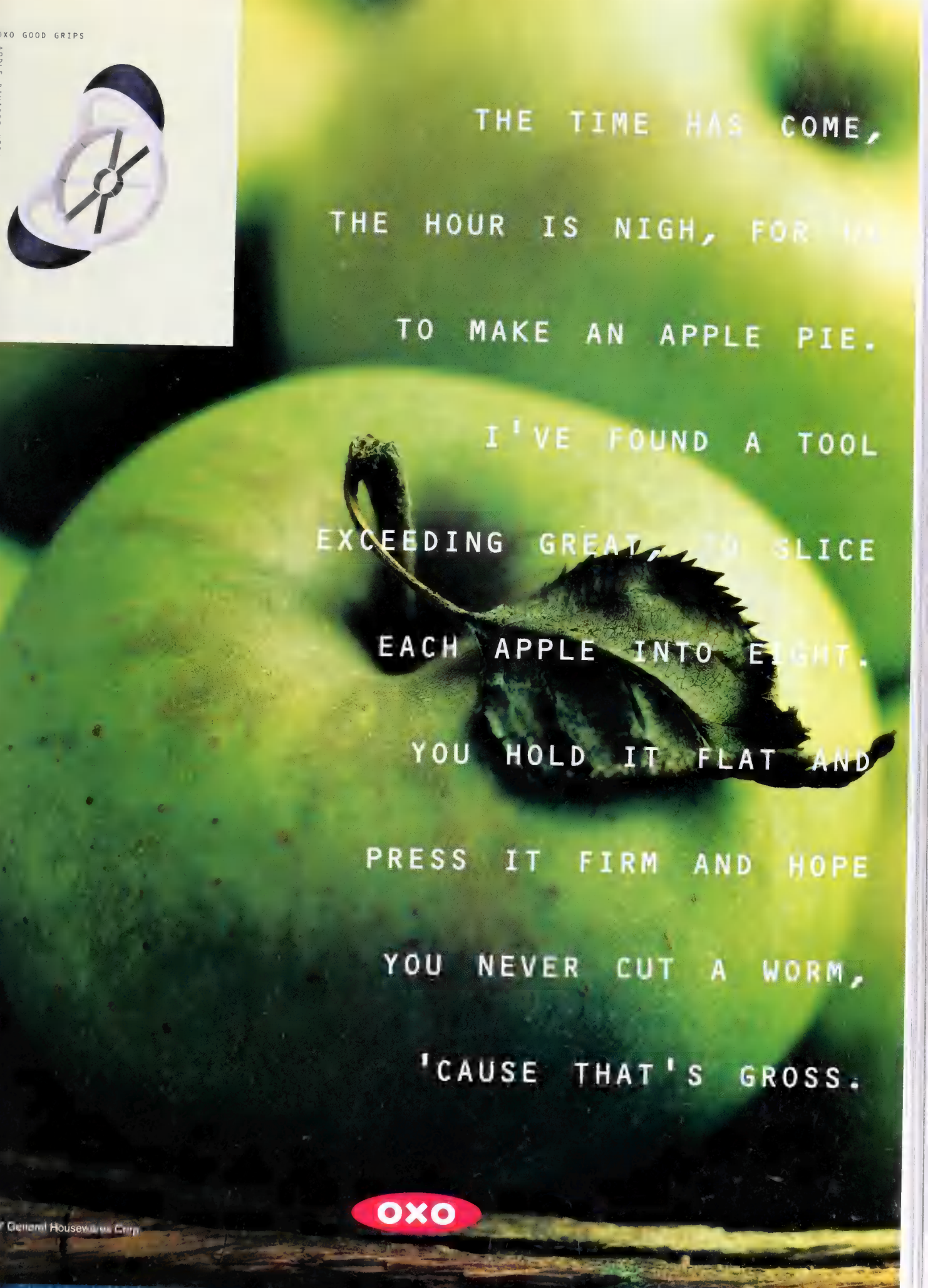
September 27-28
The Carmoor Garden Guild
Katonah, NY
Girdle Ridge Road

A preview party with dinner and auction on Friday, September 26th, from 6:00 to 9:00pm, kicks off the two day event featuring 40 national antique dealers. There will be a special exhibition of antique toys and children's entertainment on Saturday from 1:00 to 4:00pm. Saturday's show is open from 10:00am to 6:00pm. Sunday is open from 11:00am to 5:00pm with a Harvest Brunch from 11:00am to 2:30pm. For more information call (914)232-1253.

PEGGY KENNEDY & LARRY LASLO AT KRAVET

October 7
Decoration & Design Building
New York, NY
979 Third Avenue

A chat with House Beautiful editor, Peggy Kennedy and multi-faceted designer, Larry Laslo, in the Kravet Showroom beginning at 3:00pm. This seminar is open to the trade only.


OXO GOOD GRIPS
THE TIME HAS COME,
THE HOUR IS NIGH, FOR I'
TO MAKE AN APPLE PIE.
I'VE FOUND A TOOL
EXCEEDING GREAT,
EACH APPLE INTO EIGHT.
YOU HOLD IT FLAT AND
PRESS IT FIRM AND HOPE
YOU NEVER CUT A WORM,
'CAUSE THAT'S GROSS.
OXO

Ralph and Terry Kovel tell you where it's from and what it's worth



1



2



3



4



5

1. This 27-inch-high pâte sur pâte vase has a 3-inch hole in the base and, near it, a red crown over the letter N surrounded by the words "Décoré à Sèvres, 57." My family says it was originally bought in France many years ago. What is its value?

M.F., Wenham, MA

Your vase is decorated with *pâte sur pâte*, a technique of applying glaze to form raised cameolike figures. (This expensive method is rarely used today.) The mark indicates the vase was made at the famous Sèvres Porcelain factory in France in 1857. Unfortunately the hole in the bottom, pierced to accommodate a cord when your vase was made into a lamp, lowers the value by at least a third, making it worth $2,000.

2. My son found four chairs [two shown] in the lobby of a building and bought them all for $150. They are in perfect condition and are labeled "Plycraft, Lawrence, Mass., Designed by Cherner, Aug. 7, 1963." We would love to know their value.

S.L., Perryville, MO

Between 1957 and 1970, Paul Goldman made molded-plywood chairs with either walnut or birch veneer. Goldman had researched molded plywood technology at his company, Plycraft, during World War II and these chairs are the result. The shape is attributed to Norman Cherner, a well-known furniture designer. A later version with a stronger, wider splat was named the Rockwell chair after it appeared on a *Saturday Evening Post* magazine cover by Norman Rockwell. Each of your chairs would sell for $200 to $400.

3. My plate with gold trim and white porcelain "beads" seems to be hand-painted. The mark on the back is an A in the middle of two L's facing each other. What is the plate's origin and value?

CS, Arecibo, Puerto Rico

Your plate was probably decorated in the late-19th or early 20th century in Paris, when many small studios produced china with elaborate scenes and burnished gold trim. The "beads" are actually thick glaze. The picture of the warriors in Roman garb may have been inspired by a painting. Although the mark seems to be the date stamp used by Sèvres in 1753, it was often copied later by factories and designers. Your plate would bring $350–$500.

4. My grandmother's vase, 8 inches in diameter, has a matte finish and raised designs. The bottom is marked with a maple leaf, the words "hand painted" and "import." How old is the vase? Its value?

V.O., Lino Lakes, MN

The raised designs on your vase are called *moriage* (mohr-ee-AH-gee) work, a technique popular in Japan at the turn of the century. The maple leaf mark, usually found with the word "Nippon," was used until 1915 by the Morimura company. Your vase is worth $350.

5. This pine dough box, 29 inches long by 21 inches wide by 36 inches high, has been in our family for two generations. The inside is divided into three sections by two boards.

D.B., Jacksonville, FL

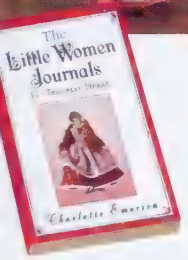
Your dough box is typical of the type used in the United States during the 19th century. The top was a kneading table and the center three-section tub held lumps of dough. The tub was lifted from the base and put in a warm place so the dough would rise. When commercially baked bread became available in the mid-1800s, a large dough box was not needed. Your wooden box, now useful as a table, is worth $500.

To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background.

The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

1997 ALEXANDER DOLL COMPANY, INC





Madame Alexander's new collection of play dolls brings *The Little Women Journals*™ to life. The four sisters from Louisa May Alcott's classic will inspire hours of creative play with handcrafted outfits, furniture, personal treasures and books.



Each of the four March sisters has her own world of charming accessories, richly tailored outfits, personal treasures and book that express her unique personality. For the dealer nearest you, call 212-283-5900. To purchase a catalogue or join the Doll Club, call 847-949-3200 or write to the Madame Alexander Doll Club, 208 Terrace Drive, Mundelein, IL 60060.

Madame Alexander
ALEXANDER DOLL COMPANY, INC.

house beautiful

ACCENTS



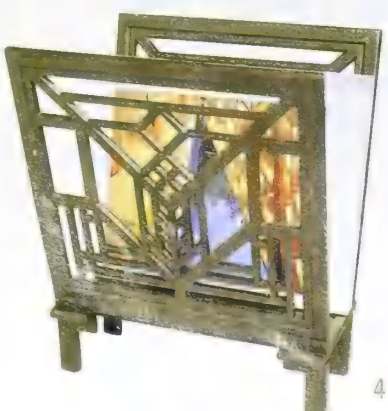
1



2



3



4



5

OUR ACCENT COLLECTION featur unique items, selected especially to add touch of style to any home. To order please c **1-800-285-7060**.

1. **EMMERSON FLOWER PRINTS**. Celebrate t essence of spring by adorning your wall wi these stunning and pretty flower prints. Ea print (Water Lily Bud, Magnolia, Sunflow and Calla Lily) is offest by a white backgrou and professionaly framed in black wood. Bla borders around each print add a contrasti touch. Each glass encased framed print me sures 14"x14".
#301856 Flower Prints $119.95 (Set of 4)

2. **STAINLESS STEEL COCKTAIL SHAKER**. Add a tou of elegance to your next party with this stainl steel shaker, made to create the perfect marti (which, of course, should be shaken, not stirre Ideal for mixing other drinks, too. 8 1/2" tall wi strainer. Made in Italy.
#302118 Cocktail Shaker $49.95

3. **GALLERY PHOTO FRAMES**. These classic fram will beautifully showcase your most precio photos and are available in gold or silver le The optional aluminum easel provides the perfe way to display them.
7 x 8 1/2" (3 1/2 x 5" opening)
#302197 Silver or **#302198 Gold $15.95**
8 1/2 x 10 1/2" (5 x 7" opening)
#302128 Silver or **#302127 Gold $19.95**
#302124 Aluminum Easel 9 1/2"H $14.95

4. **FRANK LLOYD WRIGHT MAGAZINE RACK**. O magazine rack comes from the Frank Lloyd Wrig Decorative Design Collection®; it features classic abstract tulip design and is hand-cast aluminum with a durable matte finish. A porti of sales supports the Foundation's conservati and education programs.
#302123 Magazine Rack $64.95

5. **BAMBOO BUTLER'S TABLE**. As any accomplish host or hostess knows, a butler's table is an esse tial accessory. The faux bamboo finish on o rattan table adds a distinctive look to a clas item. (18d x 24w x 28h)
#861734 Butler's Table $199.95

To order please call toll-free
1-800-285-7060
Visa, MasterCard, Discover and American Express are accepted.
You may also send check or money order to
HOUSE BEAUTIFUL ACCENT
P.O. Box 400821, Dept. HF073
Des Moines, IA 50340-0821
Please add $5.95 shipping and handling, plus an additional $12 for the Bamboo Butler's Table

Advertisement

HEALTH

How to help antibiotics help you.

Have you ever asked your doctor for antibiotics to treat a cold or the flu? Do you sometimes stop taking your antibiotic prescription once you start to feel better? Or have you ever saved "leftovers" for next time? If so, read on.

Since their discovery more than 50 years ago, antibiotics have been a key factor in fighting bacterial infections and keeping us healthy. If you've ever been diagnosed with such common conditions as pharyngitis, chronic bronchitis, or a middle ear infection, chances are you've taken them. Yet antibiotics remain one of the most misunderstood and misused medications.

The truth is, antibiotics should be taken only when necessary and are effective only when used properly. While only your doctor can determine when you need them, there is much you can do to help. Start by reading these facts, and tips on proper usage.

What is an antibiotic?

Antibiotics are medications that either kill bacteria or stop them from growing. They are most commonly prescribed for bacterial infections, often involving the lungs, throat, or middle ear. Different antibiotics may be used for different types of infections. Only your doctor can determine what infection you have and which antibiotic is appropriate to treat it.

When is it appropriate to take an antibiotic?

Antibiotics only work against bacterial infections. So if you have a viral infection, such as the common cold or flu, do not expect or insist that your doctor prescribe you an antibiotic. Only your doctor can determine the type of infection you have and whether an antibiotic is necessary.

Why are some antibiotics prescribed differently than others?

Each antibiotic has a different chemical structure and this affects the way it works in the body. The specific antibiotic and the type of infection it's being used to treat, determine the number of days and the number of doses per day the antibiotic needs to be taken. Some antibiotics can be taken for 5 days while others are taken for 10 to 14 days. It is important to take the specified number of doses each day for the number of days prescribed by your doctor. Let your doctor know if you're taking other medications, which could interfere with how your antibiotic works.

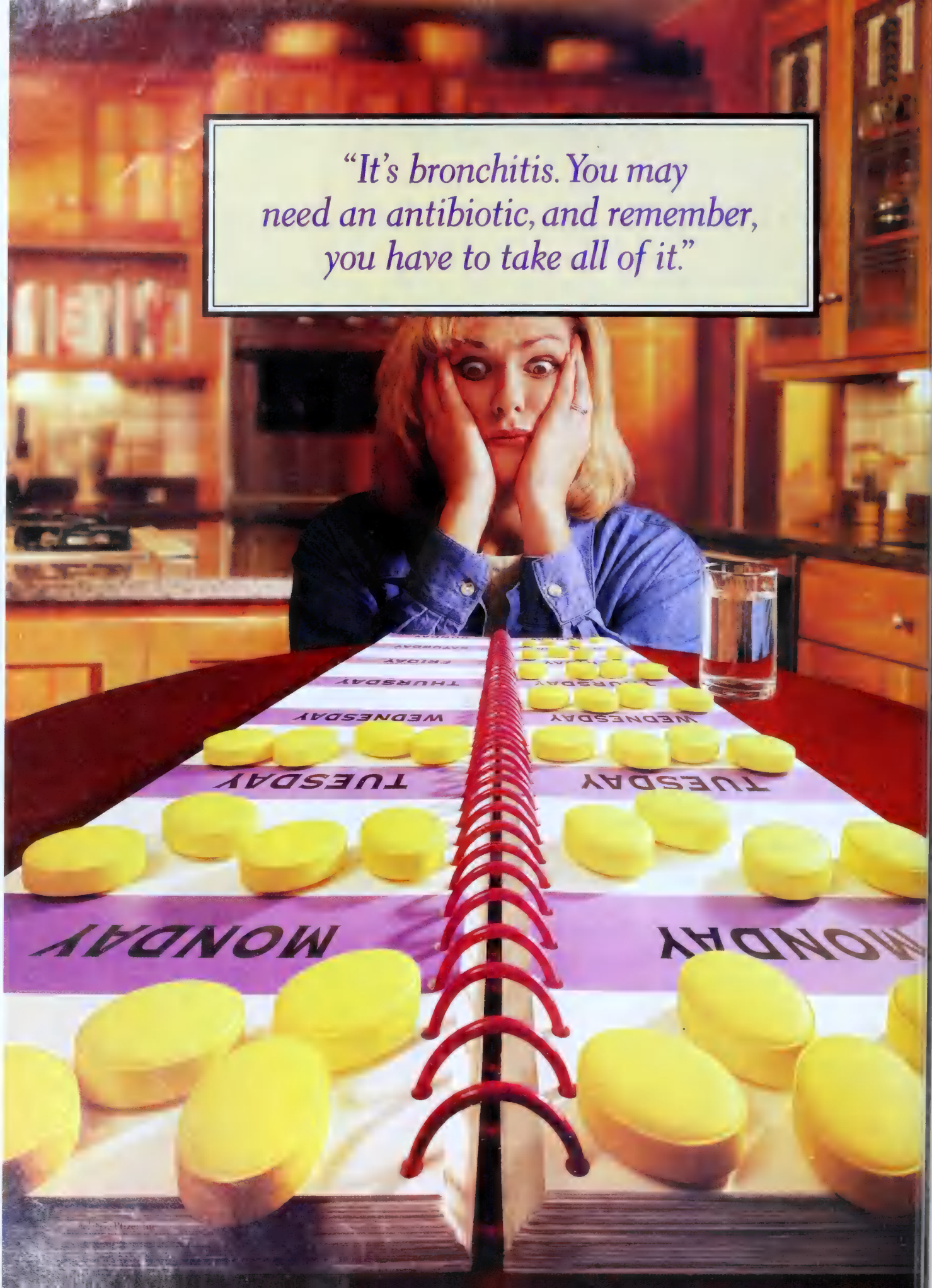
Why do I have to keep taking antibiotics after I start to feel better?

It's natural to begin feeling better when you first start your prescription, because the antibiotics have begun their job of knocking out harmful bacteria. But just because your symptoms are gone does not mean that your antibiotics have finished their work. If you stop antibiotics before the full course is finished, the infection may not be completely treated. Be sure to take the recommended amount of medication and follow your doctor's instructions carefully.

Remember these tips.

- It's up to your doctor to decide whether you need an antibiotic, and if so, which one.
- Don't insist on a prescription for an antibiotic if you have a viral infection, such as a cold or the flu.
- Don't stop taking antibiotics before you complete your prescription, even if your symptoms are gone.
- Follow your doctor's instructions carefully. Take doses on schedule for the number of days indicated.
- Let your doctor know if you're taking other medications.
- Never share your medication with anyone. If you have any left over, throw it away.
- As with all medications, keep your antibiotics out of children's reach.

Pfizer


"It's bronchitis. You may need an antibiotic, and remember, you have to take all of it."
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY



Or ask your doctor about Zithromax®. Five days and you're done.



If your doctor is prescribing an antibiotic for a bacterial respiratory tract infection such as chronic bronchitis, ask if Zithromax® is right for you.

THE ONLY ONCE-A-DAY FOR FIVE DAYS ANTIBIOTIC.

Unlike other antibiotics, you take Zithromax just once a day for five days. And five days are as effective as ten days of conventional therapy, because Zithromax continues to work for several days after your last dose.

Zithromax is well tolerated. The most common side effects are diarrhea (5%), nausea (3%), and abdominal pain (3%). Although allergic reactions are rare, should one occur, discontinue this medication and contact your healthcare professional. See the brief summary on the next page for complete details.

ASK YOUR DOCTOR IF ZITHROMAX IS RIGHT FOR YOU.

For more information and a free booklet, *Is it time to call the doctor?*, call 1-800-579-DAYS.

Zithromax® ONCE DAILY FOR 5 DAYS
(AZITHROMYCIN) 250-mg tablets

Pfizer FIVE DAYS AND YOU'RE DONE.

Zithromax (AZITHROMYCIN)

ZITHROMAX
(azithromycin tablets)
BRIEF SUMMARY

CONTRAINDICATIONS ZITHROMAX is contraindicated in patients with known hypersensitivity to azithromycin erythromycin or any macrolid antibiotic
WARNINGS Serious allergic reactions, including angioedema anaphylaxis, and dermatologic reactions including Steven Johnson Syndrome and toxic epidermal necrolysis have been reported rarely in patients on azithromycin therapy Although rare fatalities have been reported (see **CONTRAINDICATIONS**) Despite initially successful symptomatic treatment of the allergic symptoms, when symptomatic therapy was discontinued, the allergic symptoms **recurred soon thereafter in some patients without further azithromycin exposure**. These patients required prolonged periods of observation and symptomatic treatment The relationship of these episodes to the long tissue half-life of azithromycin and subsequent prolonged exposure to antigen is unknown at present If an allergic reaction occurs the drug should be discontinued and appropriate therapy should be instituted Physicians should be aware that reappearance of the allergic symptoms may occur when symptomatic therapy is discontinued
In the treatment of pneumonia, azithromycin has only been shown to be safe and effective in the treatment of community-acquired pneumonia due to *Chlamydia pneumoniae, Haemophilus influenzae, Mycoplasma pneumoniae,* or *Streptococcus pneumoniae* in patients appropriate for oral therapy. Azithromycin should not be used in patients with pneumonia who are judged to be inappropriate for oral therapy because of moderate to severe illness or risk factors such as any of the following: patients with cystic fibrosis, patients with nosocomially acquired infections, patients with known or suspected bacteremia, patients requiring hospitalization, elderly or debilitated patients, or patients with significant underlying health problems that may compromise their ability to respond to their illness (including immunodeficiency or functional asplenia). Pseudomembranous colitis has been reported with nearly all antibacterial agents and may range in severity from mild to life-threatening. Therefore, it is important to consider this diagnosis in patients who present with diarrhea subsequent to the administration of antibacterial agents. Treatment with antibacterial agents alters the normal flora of the colon and may permit overgrowth of clostridia Studies indicate that a toxin produced by *Clostridium difficile* is a primary cause of "antibiotic-associated colitis" After the diagnosis of pseudomembranous colitis has been established, therapeutic measures should be initiated Mild cases of pseudomembranous colitis usually respond to discontinuation of the drug alone In moderate to severe cases, consideration should be given to management with fluids and electrolytes, protein supplementation, and treatment with an antibacterial drug clinically effective against *Clostridium difficile* colitis
PRECAUTIONS General: Because azithromycin is principally eliminated via the liver, caution should be exercised when azithromycin is administered to patients with impaired hepatic function There are no data regarding azithromycin usage in patients with renal impairment; thus, caution should be exercised when prescribing azithromycin in these patients The following adverse events have not been reported in clinical trials with azithromycin, an azalide; however, they have been reported with macrolide products ventricular arrhythmias, including ventricular tachycardia and *torsades de pointes* in individuals with prolonged QT intervals There has been a spontaneous report from the post-marketing experience of a patient with previous history of arrhythmias who experienced *torsades de pointes* and subsequent myocardial infarction following a course of azithromycin therapy
Information for Patients: ZITHROMAX® tablets can be taken with or without food Patients should also be cautioned not to take aluminum- and magnesium-containing antacids and azithromycin simultaneously The patient should be directed to discontinue azithromycin immediately and contact a physician if any signs of an allergic reaction occur
Drug Interactions: Aluminum- and magnesium-containing antacids reduce the peak serum levels (rate) but not the AUC (extent) of azithromycin absorption Administration of cimetidine (800 mg) two hours prior to azithromycin had no effect on azithromycin absorption Azithromycin did not affect the plasma levels or pharmacokinetics of theophylline administered as a single intravenous dose The effect of azithromycin on the plasma levels or pharmacokinetics of theophylline administered in multiple doses resulting in therapeutic steady-state levels of theophylline is not known However, concurrent use of macrolides and theophylline has been associated with increases in the serum concentrations of theophylline Therefore, until further data are available, prudent medical practice dictates careful monitoring of plasma theophylline levels in patients receiving azithromycin and theophylline concomitantly Azithromycin did not affect the prothrombin time response to a single dose of warfarin However, prudent medical practice dictates careful monitoring of prothrombin time in patients treated with azithromycin and warfarin concomitantly Concurrent use of macrolides and warfarin in clinical practice has been associated with increased anticoagulant effects The following drug interactions have not been reported in clinical trials with azithromycin; however, no specific drug interaction studies have been performed to evaluate potential drug-drug interaction Nonetheless, they have been observed with macrolide products Until further data are developed regarding drug interactions when azithromycin and these drugs are used concomitantly, careful monitoring of patients is advised Digoxin-elevated digoxin levels Ergotamine dihydroergotamine-acute ergot toxicity characterized by severe peripheral vasospasm and dysesthesia Triazolam-decrease the clearance of triazolam and thus may increase the pharmacologic effect of triazolam Drugs metabolized by the cytochrome P-450 system-elevations of serum carbamazepine terfenadine cyclosporine hexobarbital and phenytoin levels
Laboratory Test Interactions: There are no reported laboratory test interactions
Carcinogenesis, Mutagenesis, Impairment of Fertility: Long-term studies in animals have not been performed to evaluate carcinogenic potential Azithromycin has shown no mutagenic potential in standard laboratory tests mouse lymphoma assay human lymphocyte clastogenic assay and mouse bone marrow clastogenic assay No evidence of impaired fertility due to azithromycin was found
Pregnancy: Teratogenic Effects Pregnancy Category B Reproduction studies have been performed in rats and mice at doses up to moderately maternally toxic dose levels (i.e. 200 mg/kg/day). These doses based on mg/kg basis are estimated to be 1 and 2 times respectively the human daily dose of 500 mg in the animal studies no evidence of harm to the fetus due to azithromycin was found however no adequate and well-controlled studies in pregnant women have been conducted and because animal studies are not always predictive of human response azithromycin should be used during pregnancy only if clearly needed
Nursing Mothers: A small amount of azithromycin is excreted in human milk Because many drugs are excreted in human milk caution should be exercised when azithromycin is administered to a nursing woman
Pediatric Use: (INDICATIONS AND USAGE) A single dose dosage regimen of 10 mg/kg (not to exceed 500 mg) on Day 1 followed by 5 mg/kg on Days 2-5 is indicated for the treatment of children with otitis media caused by susceptible strains of the designated microorganisms in the conditions listed in the dosage schedule table Safety and effectiveness in children for the treatment of Community-Acquired Pneumonia dosage regimens other than 10 mg/kg on Day 1 followed by 5 mg/kg on Days 2-5 have not been established Safety and effectiveness for pneumonia due to *Chlamydia pneumoniae* and *Mycoplasma pneumoniae* were documented in pediatric clinical trials Safety and effectiveness for pneumonia due to *Haemophilus influenzae* and *Streptococcus pneumoniae* were not documented bacteriologically the pediatric clinical trial due to difficulty in obtaining specimens Use of azithromycin for these two microorganisms is supported, however by evidence from adequate and well-controlled studies in adults Pharyngitis/tonsillitis (dosage regimen 12 mg/kg on Days 1-5) Safety and effectiveness in the treatment of children with pharyngitis/tonsillitis under 2 years of age have not been established **Studies evaluating the use of repeated courses of therapy have not been conducted**. **Geriatric Use:** Pharmacokinetic parameters in older volunteers (65-85 years old) were similar to those in younger volunteers (18-40 years old) for the 5-day therapeutic regimen Dosage adjustment does not appear to be necessary for older patients with normal renal and hepatic function receiving treatment with this dosage regimen
ADVERSE REACTIONS In clinical trials, most of the reported side effects were mild to moderate in severity and were reversible upon discontinuation of the drug Approximately 0.7% of the patients (adults and children) from the multiple-dose clinical trials discontinued ZITHROMAX (azithromycin) therapy because of treatment-related side effects Most of the side effects leading to discontinuation were related to the gastrointestinal tract, e.g., nausea, vomiting, diarrhea, or abdominal pain Potentially serious side effects of angioedema and cholestatic jaundice were reported rarely **Clinical: Adults:** *Multiple-dose regimen* Overall, the most common side effects in adult patients receiving a multiple-dose regimen of ZITHROMAX® were related to the gastrointestinal system with diarrhea/loose stools (5%), nausea (3%), and abdominal pain (3%) being the most frequently reported No other side effects occurred in patients on the multiple-dose regimen of ZITHROMAX with a frequency greater than 1% Side effects that occurred with a frequency of 1% or less included the following **Cardiovascular:** Palpitations, chest pain **Gastrointestinal:** Dyspepsia, flatulence, vomiting, melena, and cholestatic jaundice **Genitourinary:** Monilia, vaginitis, and nephritis **Nervous System:** Dizziness, headache, vertigo, and somnolence **General:** Fatigue **Allergic:** Rash photosensitivity, and angioedema *Single 1-gram dose regimen* Overall, the most common side effects in patients receiving a single-dose regimen of 1 gram of ZITHROMAX® were related to the gastrointestinal system and were more frequently reported than in patients receiving the multiple-dose regimen Side effects that occurred in patients on the single one-gram dosing regimen of ZITHROMAX with a frequency of 1% or greater included diarrhea/loose stools (7%), nausea (5%) abdominal pain (5%), vomiting (2%), dyspepsia (1%), and vaginitis (1%) *Single 2-gram dose regimen* Overall, the most common side effects in patients receiving a single 2-gram dose of ZITHROMAX® were related to the gastrointestinal system Side effects that occurred in patients in this study with a frequency of 1% or greater included nausea (18%), diarrhea/loose stools (14%), vomiting (7%), abdominal pain (7%), vaginitis (2%), dyspepsia (1%), and dizziness (1%) The majority of these complaints were mild in nature
Children: *Multiple-dose regimens* The types of side effects in children were comparable to those seen in adults, with different incidence rates for the two dosage regimens recommended in children Acute Otitis Media For the recommended dosage regimen of 10mg/kg on Day 1 followed by 5 mg/kg on Days 2-5, the most frequent side effects attributed to treatment were diarrhea/loose stools (2%), abdominal pain (2%), vomiting (1%), and nausea (1%) Community-Acquired Pneumonia For the recommended dosage regimen of 10 mg/kg on Day 1 followed by 5 mg/kg on Days 2-5, the most frequent side effects attributed to treatment were diarrhea/loose stools (5.8%), abdominal pain, vomiting, and nausea (1.9% each), and rash (1.6%) Pharyngitis/tonsillitis For the recommended dosage regimen of 12 mg/kg on Days 1-5, the most frequent side effects attributed to treatment were diarrhea/loose stools (6%), vomiting (5%), abdominal pain (3%), nausea (2%) and headache (1%) With either treatment regimen, no other side effects occurred in children treated with ZITHROMAX® with a frequency of greater than 1% Side effects that occurred with a frequency of 1% or less included the following **Cardiovascular:** Chest pain **Gastrointestinal:** Dyspepsia, constipation, anorexia flatulence, and gastritis **Nervous System:** Headache (otitis media dosage) hyperkinesia, dizziness, agitation, nervousness, insomnia **General:** Fever, fatigue malaise **Allergic:** Rash **Skin and Appendages:** Pruritus, urticaria **Special Senses:** Conjunctivitis
Post-Marketing Experience: Adverse events reported with azithromycin during the post-marketing period in adult and/or pediatric patients for which a causal relationship may not be established include **Allergic:** Arthralgia edema urticaria **Cardiovascular:** Arrhythmias including ventricular tachycardia **Gastrointestinal:** Anorexia constipation, dyspepsia flatulence, vomiting/diarrhea rarely resulting in dehydration **General:** Asthenia, paresthesia **Genitourinary:** Interstitial nephritis and acute renal failure **Liver/Biliary:** Abnormal liver function including hepatitis and cholestatic jaundice **Nervous System:** Convulsions **Skin/Appendages:** Rarely serious skin reactions including erythema multiforme Stevens Johnson Syndrome and toxic epidermal necrolysis **Special Senses:** Hearing disturbances including hearing loss, deafness, and/or tinnitus, rare reports of taste disturbances
Laboratory Abnormalities: Adults: Significant abnormalities (irrespective of drug relationship) occurring during the clinical trials were reported as follows with an incidence of 1-2%, elevated serum creatine phosphokinase, potassium ALT (SGPT), GGT, and AST (SGOT) with an incidence of less than 1% leukopenia neutropenia, decreased platelet count, elevated serum alkaline phosphatase, bilirubin, BUN, creatinine blood glucose, LDH, and phosphate When follow-up was provided changes in laboratory tests appeared to be reversible In multiple-dose clinical trials involving more than 3000 patients, 3 patients discontinued therapy because of treatment-related liver enzyme abnormalities and 1 because of a renal function abnormality **Children:** Significant abnormalities (irrespective of drug relationship) occurring during clinical trials were all reported at a frequency of less than 1% but were similar in type to the adult pattern
DOSAGE AND ADMINISTRATION: Adults: The recommended dose of ZITHROMAX for the treatment of mild to moderate acute bacterial exacerbations of chronic obstructive pulmonary disease community-acquired pneumonia of mild severity pharyngitis/tonsillitis (as second-line therapy), and uncomplicated skin and skin structure infections due to the indicated organisms is 500 mg as a single dose on the first day followed by 250 mg once daily on days 2 through 5 **ZITHROMAX tablets can be taken with or without food**. The recommended dose of ZITHROMAX for the treatment of genital ulcer disease due to Haemophilus ducreyi (chancroid) non-gonococcal urethritis and cervicitis due to Chlamydia trachomatis a single 1 gram (1000 mg) dose of ZITHROMAX The recommended dose of ZITHROMAX for the treatment of urethritis and cervicitis due to Neisseria gonorrhoeae is a single gram (1000 mg) dose of ZITHROMAX
detailed information available at request Revised January 1997

Pfizer U.S. Pharmaceuticals

Pfizer Inc NY NY 10017 Printed in the U.S.A.

Continued from page 89

Even if I didn't get my house I could use them in my apartment. I decided that once I bought the house, I would get the Flamenco vacuum cleaner by Miehle, and New Hearth's eco-friendly Asko washer/dryer, which uses less water than conventional models (particularly important in the West).

The most difficult items to find on the Internet are small items, such as curtain hardware. An hour of linking and searching eventually took me to InDesign, which offers finials, rods, and rings in styles ranging from ancien régime to the model called Shakespeare (#105), with delicate attenuated finials that would work well in either a western or contemporary interior. I also found the Seattle-based firm Pacific Coast, took their tutorial "How to select a feather bed," and surveyed their overstocked items, including a 300-thread-count 575-fill power queen-size white goose-down comforter, regularly $259.99, for $139.99. I decided to buy it when winter arrives.

Even better bargains can be found in the service realm. The Garden Encyclopedia site offers more than 1,000 pages of text and illustrations covering every seed, bulb, shrub, soil type, weather zone, and chemical the expert tiller might encounter or want in or around the house. The iSleuth site contains some 1,400 references on architecture, design, and landscape architecture and an online retrieval system with more than 200,000 images.

And that, for now, is that. I just heard that my offer for the Pan Abode house was rejected. No matter; I'm now looking at houses in the mountains near Asheville, North Carolina. With the Internet at my fingertips, I have an entire world from which to choose. Meanwhile, I think I'll order that pepperoni pizza. ■

Paul Kunkel is, for now, a New York–based writer who specializes in architecture and design. His most recent book, AppleDesign: The Work of the Apple Industrial Design Group, *was published this spring by Graphis.*

Continued from page 100

hey never let themselves be distracted by the notion of "what he public wants" or will accept; rather they believed enough n the public to know that if it did not like what they had lone, it was not the public's fault; it was theirs. Not surprisngly, the chairs—and the tables and storage units that ccompanied them—were instant hits with the public when lisplayed at the Museum of Modern Art's 1946 show, "New urniture Designed by Charles Eames." To demonstrate the hairs' indestructibility, the museum placed one of them in a ransparent revolving drum and allowed it to bang about nside for the duration of the exhibition.

Noyes wrote enthusiastically about the furniture in the how, as did many others. He saw in it "sincerity, honesty, conviction, affection, imagination, and humor." He considered he chairs nothing less than "the finest chairs of modern lesign." Herman Miller Inc. thought so too, marketing sevral of them almost immediately.

The Eameses, whose future now seemed assured, were o further benefit from other technological strides made during he war. Turning from plywood, they focused their attention n aluminum and plastic. Aluminum could now be produced n volume and it seemed a perfect material for lightweight, asily manufactured furniture, but when the Eameses tried orming sheets of it into shell-like shapes in their shop by having a 250-pound weight dropped onto the metal positioned above a mold, they set their neighbors' dishes to rattling, causing some to think that an earthquake was taking place. Charles hoped that stamping by machine would be the answer, but before he had the chance to try out the less cumbersome method, he was off on another project, concocting a plastic chair from the new fiberglass and polyester resin that had evolved as part of the defense effort.

Out of the experiment with plastic came the molded armchair of 1949 that would become so common in homes, restaurants, cafés, waiting rooms, offices, and schools the country over and abroad that it is an almost unnoticed part of the urban landscape today. It was widely copied, to the initial chagrin of Herman Miller Inc., but such imitation apparently was the best sort of flattery, for the manufacturer's sales of the chair actually climbed afterward.

To see the Eameses' furniture and their other wide-ranging endeavors in this exhibition is to feel their vitality and to have it rub off on you. But there is something else at work here—fun. The Eameses made everything they did fun, and it shows. ■

Dale Mackenzie Brown wrote about the Danish furniture designer Hans Wegner in January's House Beautiful.



Louis Philippe Collection

Louis Philippe Collection...elegant styling in fruitwood finish.

- Queen sleigh bed **SUGG. RET. $1300. SALE $799.**
- Mirror **SUGG. RET. $300. SALE $229.**
- Nightstand **SUGG. RET. $550. SALE $399.**
- 7 drawer high chest **SUGG. RET. $1300. SALE $999.**
- 8 drawer dresser **SUGG. RET. $1500. SALE $1149.**
- Entertainment armoire **SUGG. RET. $1393. SALE $1099.**
- Mattress and boxspring additional.

design dStore™ at the door dStore

For National Ordering Call: 1-800-433-4071

MANHATTAN
[illegible]

LONG ISLAND
[illegible]

EAST HANOVER
196 Route 10 West
The Design Center
East Hanover, N.J.
(973) 884-8766

SECAUCUS
75 Metro Way
Secaucus, N.J.
Showroom
& Clearance Store
(201) 864-8844

PARAMUS
141 Rt. 17 South
(201) 261-3666

*** NEW STORE**
UNION
2480 Route 22 East
Union, NJ
(908) 964-5960

SCARSDALE
691 Central Avenue
(914) 723-5313

GREENWICH, CT
195 Greenwich Ave
(203) 861-7565

WESTPORT
180 Post Road East
The Bay Street Building
(203) 221-0999

Not all items available for pick up at all stores.
Delivery extra.

All stores open Sunday (Except Paramus)

For National Ordering Call: 1-800-433-4071

All The Colors. Half The Price.



For Free Decorator Carpet Sample Portfolios From S&S Mills,

Call 1 • 800 • 363 • 6226

S&S Mills Carpet

All the Quality. None of the Markup.

It's the perfect combination of beauty and value. S&S Mills has created a glorious palette of colors to help make your home beautiful. And every yard of our premium quality carpet offers direct-from-the-factory savings.

The secret to your carpet-buying success is ordering direct from S&S Mills. You'll find we don't compromise on quality or selection. You can choose from over 700 color/style variations.

Call today for our full-color brochure or free decorator carpet sample portfolios to see — and feel — how S&S Mills only uses the finest 100% premium quality heatset nylon for our residential carpet. And when you call our toll-free number, be sure to ask about our easy financing plan — six months same-as-cash.

There's no reason to pay retail when S&S Mills gives you so much more for so much less.

WEAR-DATED® CARPET

EASY FINANCING 6 MONTHS SAME AS CASH

STAINMASTER® Xtra Life®

protected by Scotchgard™ Carpet Protector

Yes, I want to get more information about S&S Mills.

☐ Send me a free, full-color brochure.

☐ Send me the S&S Mills Premier Rug Collection catalog.

Name _____

Address _____
(Please use street address. Deliveries cannot be made to P.O. Box.)

City _____ State _____ ZIP _____

Phone(_____) _____

Mail to: S&S Mills Carpet
200 Howell Dr.
P.O. Box 1568
Dalton, GA 30722
Or call: **1-800-363-6226**

S&S Mills Carpet

All the Quality. None of the Markup.

®Wear-Dated is a registered trademark of Monsanto Company. ®STAINMASTER is a registered trademark of DuPont. ™Scotchgard is a trademark of 3M Corporation.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Showhouse Winners 1997," page 162.

32 STYLE BEAT *Page 32:* **1. Chest**, #13-051-1, Philippino, 44" h., 44" w., 18" d., pine solids and veneers, $3,962—Milling Road (M), a division of Baker Furniture; 910-885-1800. **2. Songbirds mirror**, by Carol Canner, 39" l., 26" w., resin, hand-painted finish, $1,190—Carvers Guild (M), PO Box 198, Cannery Row, W. Groton, MA 01472; 800-GILDING. **3. Sofa**, 38" h., 81" w., 35" d., Florentine finish, fabric #60253-13, grade 24, $4,979—Century Furniture (M); 800-852-5552. **4. Regency Bench**, Collector's Mix collection, 32" h., 58" w., 32" d., medium mahogany finish, leather #930/Madrid/Rio, $2,700—Hickory Chair (M); 800-349-4579. **5. Chair**, 46" h., 31" w., 36" d., fabric #30044-34, grade 40, $2,828—Century Furniture, see above. **6. Console chest**, Bristol Channel collection, #1370, 34" h., 56" w., 18" d., maple, Newport finish, $1,729—Harden Furniture, Inc. (M); 315-245-1000. **7. Side chair**, Jacques Grange Collection, #2774, 42" h., 23" w., 23" d., white antique finish, $1,725—John Widdicomb Co. (M); 800-847-9433. **8. Decorative screen**, San Marino collection, 78" h., 81" w., 1" d., special paint finish, $2,697—Hickory Chair, see above. **9. Foliage console table**, San Marino collection, 32" h., 57" w., 27" d., cappuccino finish, $1,482—Hickory Chair, see above.

Page 34: **1. Mirror**, #LM0623, 35" h., 49" w., burnished gold finish, $1,738—La Barge Inc. (M); 800-692-2112. **2. Drop-front desk**, adaptation of a design by Edward William Godwin, 5'4" h., 5'5" w., 1'10" d., solid cherry, $5,700—Bexley Heath, Ltd. (M), 800-954-7776. **3. Dining chair**, Serape collection, The Ralph Lauren Home Collection, #RL 624-30, 43" h., 29" w., 27" d., fabric from New Zealand collection, chocolate velvet #LFY 13742F, $2,295—Henredon (M); 800-467-3399. **4. Chair**, San Marino collection, #8907-11, 44" h., 31" w., 29" d., fabric #1077-73 (188-72), $2,198—Hickory Chair, see above. **5. Louis XV settee**, Jacques Grange collection, #2773, 39" h., 78" w., 31" d., $8,350—John Widdicomb, see above. **6. Chest**, #50-2602, 50" h., 60" w., 19" d., $2,415—Pennsylvania House (M); 800-782-9663. **7. Desk**, #35694653, 30" h., 66" w., 33" d., mahogany finish, $3,000—Thomasville Furniture (M); 800-225-0265. **8. Louis XV chaise**, Jacques Grange collection, #2775, 36" h., 54½" w., 39" d., $4,610—John Widdicomb, see above. **9. Chair**, Jacques Grange collection, #2771, 44½" h., 27" w., 33" d., $3,465—John Widdicomb, see above. **10. Hall table**, Hearst Collection, #11329-16, 30" h., 38" w., 21" d., $550—The Lane Company (M); 804-369-5641.

Page 36: **1. Round dining table**, Drexel Studio, Solutions Collection, #452-330, 29" h., 54" d., ash top with glass insert, metal base, $1,485—Drexel Heritage Furnishings (M); 800-916-1986. **2. Mobile library**, Drexel Studio, Solutions Collection, #454-710, 63" h., 44" h., 18" d., ash and glass, $1,755—Drexel Heritage Furnishings, see above. **3. Armless swivel chairs**, #5255, 34" h., 27" w., 30" d., fabric #1044, $1,500/ea.—Swaim (M); 910-885-6131. **4. Chair**, designed by Larry Laszlo, #9524B, 32" h., 22½" w., 32" h., fabric #06101, color #5, lining fabric #18008-55, $1,225—Directional (M); 800-308-0110. **5. Green chair**, #5653/S, 39" h., 30" w., 30" d., cinema kelly slipcover with cinema yellow undersleeve, $1,350—Lee Industries, Inc. (M); 704-464-8318. **6. Chair**, Archetype collection, #6310, 33" h., 36" w., 29" d., fabric #51-240, welt trim, Presidio finish, $1,109—Baker Furniture (M); 616-361-7321. **7. Shelving unit**, #3971, 80" h., 74" w., 18" d., English sycamore, $10,163—Baker Furniture, see above. **8. Sofa**, Drexel Studio Upholstery, #C915-S, 21" h., 88"l., 37" d., $1,700—Drexel Heritage Furnishings, see above.

Page 38: **1. Wicker chair**, #80000-01, 40" h., 40" w., 36" d., $1,375—Lane Venture (M); 704-328-2271. **2. Side chair**, #1022, 37" h., 18" w., 22" d., $414—Mitchell Gold (M); 800-789-5401. **3. Leather sofa**, #7104-85 Saint Michel, 32½" h., 84½" w., 36½" d., quilted leather #HAR117-01, $8,510—Councill Companies (M); 910-859-2155. **4. Coffee table**, Frank Lloyd Wright reproduction, 18" h., 43" w., 43" d., solid oak, $1,300—Bexley Heath, Ltd., see above. **5. Rattan chest**, #BP2, 43" h., 31" w., 20" d., $750—Bauer International, Inc. (M); 803-884-4007. **6. Armoire**, Kingston Lane series, 82" h., 51" w., 26" d., $5,100—Bernhardt Furniture Co. (M); 800-345-9875. **7. Chair**, New Zealand Collection, The Ralph Lauren Home Collection, antelope hide, 40" h., 39" w., 31" d., $3,885—Henredon, see above. **8. Raffia side chair**, Atlantic Overtures collection, #436-884, 39" h., 17¾" w., 24½" d., $375—Lexington Furniture (M); 800-LEX-INFO. **9. Raffia chair**, #LL130, 36" h., 29" w., 32" d., $928—Arte de Mexico (R), 5356 Riverton Ave., N. Hollywood, CA 91601; 818-769-5090.

Page 40: **1. Bed**, #13-258, 80" h., 84" w., 64" d., Malacca rattan, $2,107—Milling Road, see above. **2. Jester dining chair**, New Orleans Collection, #285-204A, 38" h., 23" w., 23¼" d., fabric #2098-30, $1,985—Councill Companies, see above. **3. Japanese cocktail table**, Baker Occasional Collection, #3358, 9" h., 64" w., 38" d., $3,241—Baker Furniture, see above. **4. Stool**, 25" h., 15" w., 11" d., $485—Ming Tree (M); 408-457-2900. **5. Cabinet**, Seven Continents collection, #7005-48, 35¾" h., 54¾" w., 21¾" d., $2,960—Henredon, see above. **6. Ottoman**, Hearst Castle Collection, #80400-05, 17" h., 28" w., 24" d., fabric #7546284, $850—Lane Venture, see above. **7. Scholar's desk**, Baker Occasional Collection, #3387, 30" h., 68" w., 26" d., $4,333—Baker Furniture, see above. **8. Nesting tables**, #3372, 28¼" h., 26" w., 16" d., $3,697—Baker Furniture, see above. **9. Side chair**, 21 Century Collection, #91-2041, 42" h., 21" w., 22" d., Aged Old Mansion finish #003, $940—Stickley (M); 315-682-5500.

48 EARTH ANGEL *Designer:* Clodagh Design International and Clodagh Design Works (R,T), 670 Broadway, 4 fl., New York 10012; 212-780-5300. **Primitive table**, artisan plaster, 16" h., 24" d.; **Zen headboard**, artisan plaster, 6' h., 5'6" w., 5" d.; *Electra office* **Door handle; lounge chairs; wall sconce; tables; metal speaker stands; copper window boxes; rug and steel tables**—Clodagh Design Works, see above. **Steel side tables**—Henry Rover Design (M); 608-882-4747. **Custom table desk**—Henry Rover for Clodagh Design, see above. **Floor lamp**—Troy (R), 138 Greene St., New York 10012; 212-941-4777. *Entry hall* **Steel-edged mirror**—Lightforms (R), 168 Eighth Ave., New York 10011; 212-255-2272.

50 BLOOMING MINIMALISM *Florists:* Michael George Inc., 315 E. 57 St., New York 10022; 212-751-0689. Miho Kosuda, Ltd., 310 E. 44 St., New York 10017; 212-922-9122. DeJuan Stroud, Camellia, Ltd., 350 Seventh Ave., Ste. 1804, New York 10001. *Vases:* **Opu ceramic gourd**, $35—Raven & Dove (R), 1409 Lake Ave., Wilmette, IL 60091; 847-251-9550. **Cylinder** #6276, $64; **Alvar Aalto** #6131, $145; **green cylinder** #20801, $60—Ad Hoc (R), 410 W. Broadway, New York 10012; 212-925-2652. **Black Alu vase**, $160—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Square tank vase**, #36098, $31—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Trumpet vase**, #1177856, $39—Pottery Barn (R, MO); for stores: 800-922-5507.

54 REFLECTED GLORY *Pages 54 and 55: Designer:* **William Yeoward**, 336 Kings Rd., London SW3 5UR; 011-44-171-3515454; for stores: 800-818-8484. *Manufacturer:* John Jenkins & Sons, Ltd., Nyewood Rogate, Petersfield, Hampshire GU31 5HZ; 011-44-1730-821-811; fax: 011-44-1730-821-698. *Left to right; top to bottom:* **Naomi Tazza centerpiece**, $425; **Georgia Rummber Large**, $75. **Sissy Comport**, $1,000; **Leonora large tumbler**, $75. **Eve goblet**, $48; **Leonora champagne flute**, $85; **Caroline large wine**, $75; **Delia wine**, $70; **Pearl goblet**, $135; **Flavia large wine**, $115; **Leonora large wine**, $80; **Stella goblet**, $85. *Page 55:* **Eunice Comport large**, $375. **Margot Pitcher**, $75; **Blue Vera large wine**, $42; **Amethyst Avril Small**, $37. **Rosie Vase**, $280. **Pearl champagne flute**, $120; **Beatrice champagne flute**, $55; **Catriona champagne flute**, $70; **Laura champagne flute**, $65; **Sybil champagne flute**, $40; **Caroline champagne flute**, $75. **Vase, Pearl Highball**, $120; **Pearl large tumbler**, $120; **Pearl small tumbler**, $110. **Diana Magnum decanter**, $190; **Serena pitcher**, $215. For other William Yeoward products: Cowtan & Tout (T); 212-753-4488. Profiles (T); 212-689-6903.

58 TAKE NINE **All fabrics**—Pierre Deux (R,T), 870 Madison Ave., New York 10021; 212-570-9343. All artisans can be reached through the **Isabel O'Neil Studio Workshop**, 177 E. 87 St., New York 10128; 212-348-4464. The studio offers courses (up to Masters) in the art of the painted finish. **The American Hospital in Paris Foundation**; 212-838-0157. ***Chair 1:*** Designed by **Katina Arts Meyer**, Hotel des Artists, 1 W. 67 St., New York 10023; 212-362-6700. **Finish**, Italian Piedmontese—Martha Lord, Jennifer Cole, Karen Guarillo. ***Chair 2:*** Designed by **Roger de Cabrol**, 4 E. 8 St., Apt. 4R, New York 10003; 212-353-2827. **Finish:** Leopard—Charles Kennedy, Angie Siarres. **Fabric:** Madeleine/red. ***Chair 3:*** Designed by **Robert Couturier**, 138 W. 25 St., New York 10001; 212-463-7177. **Finish:** Vizigapatan, 18th-c.—Dawn May, Sarah Vorder Brugge, Jennifer Ling, Margaret Mallen. **Fabric:** Escusetto/Black-white. ***Chair 4:*** Designed by **Jeanne-Aelia Desparmet-Hart**, 19 Roosevelt Ave., Larchmont, NY 10538; 914-834-7442. **Finish:** Negori Nuri/Red Eggshell—Bathsheva Rifkin. **Fabric:** Langeais/Ivory. ***Chair 5:*** Designed by **Jean-Pierre Heim**, 140 W. 69 St., New York 10023; 212-724-7132 or 212-315-4346. **Finish:** Penwork—Jack Fontain, Margaret Benizer, Treso Koken, Ruth Stein, Angie Siarres. **Fabric:** Riga stripe/black white. ***Chair 6:*** Designed by **Christine Lambert**, 37 Old Asylum Rd., Lakeville, CT 06039; 212-249-6939. **Finish:** Grey Shagreen—Inge Peters, Marilyn Gordon. **Fabric:** Galuchat/gris. ***Chair 7:*** Designed by Jorge Letelier and Sheryl Rock, **Letelier Rock Design, Inc.**, 310 E. 70 St., New York 10021; 212-988-2398. **Finish:** Yellow Negoro Nuri—Pat Chanin, Judith Reid, Dana Wiener. **Fabric:** Amboise/gold. ***Chair 8:*** Designed by **Odile de Schietere**, 979 Third Ave., New York 10022; 212-317-2939. **Finish:** Tortoise, ivory penwork—Ruth Carlucci. **Fabric:** Langeais/ivory. ***Chair 9:*** Designed by **Jane Victor**, 34 W. 9 St., New York 10011; 212-254-5199. **Finish:** Golden grain lacquer, gilding, penwork—Nancy Nahon, Louise Dann, Ruth Stein. **Fabric:** 27791/07, 51110-026.

76 CELEBRATING DIVERSITY To order *Southern Furniture 1680–1830: The Colonial Williamsburg Collection* by Ronald L. Hurst and Jonathan Prown, $75 (The Colonial Williamsburg Foundation in association with Harry N. Abrams Inc., 1997), call 800-345-1359. DeWitt Wallace Gallery at Colonial Williamsburg: 757-220-7724; Equitable Gallery: 212-554-4818.

86 THE VIRTUAL HOUSE *The following Web site addresses all begin with* http://. **American Decorative Arts** (www.decorativearts.com); **Antique Marketplace** (www.fred.net/dmaserv); **Artemide** (www.artemide.com); **B&N Industries** (www.bnind.com); **Brueton** (www.brueton.com); **Build.com** (www.build.com); **Christie's** (www.christies.com); **Design4/COST** (www.dcd.com/d.4cost.html); **Downtown Anywhere** (awa.com); **Faucet Outlet Online** (www.faucet.com); **The Garden Encyclopedia** (www.gardening.com); **Golden Gate Bridge Furniture Company** (www.ggbridge.com); **Hometime** (www.hometime.com); **InDesign** (www.intergate.bc.ca/business/indesign/main.html); **Innovations** (www.innovationsUSA.com); **Jackson Hole Realty Company** (www.themaestro.com/JH/JHR/listings/4613.gif); **Knoll** (www.knoll.com); **Miehle vacuum cleaner** available at **Sweeps Vacuum** (www.vacuums.com); **New Hearth** (www.NewHearth.com); **New West** (www.newwest.com); **Pacific Coast** (www.pacificcoast.com); **Swartzendruber Hardwood Furniture** (www.swartzendruber.com); **Virtual Furniture Mall** (www.cato.com/ncnetworks/fur-mall.html). The slide and photo image retrieved on-line from University of California, Berkeley (www.isleuth.com/arch.html).

90 POP-UP ARCHITECTURE To order *The Architecture Pack* ($50), call Alfred A. Knopf, Inc.; 800-793-BOOK.

102 SIMPLE GEOMETRY **1. Woven leather hassock**, 14" h., 30" d., 30" w., $1,280; **2. Ice cube table**, 14" h., 14" l., 14" w., resin, $1,585. **3. Teak canisters**, from $200. **4. Woven leather rug**, 5' x 7', $1,650. **5. Candles**, handmade by Susan Schadt, $47/ea. **6. UltraSuede throw pillows**, from $195. **7. Woven vessels**, from $150. **8. Stainless-steel parsons table**, 13" h., 30" l., 30" w., $1,450. **9. Shag rug**, 7' x 5', $1,800. **10. Teak tray**, 16" l., 30" w., $350. All available at Troy (R), 138 Greene St., New York 10012; 212-941-4777.

104 BUILDING BOOMLET For a subscription to the newsletter, including membership: Editor, **The Souvenir Building Collector**, PO Box 70, Nellysford, VA 22958-0070; 804-325-9159.

110 SPEAKING VOLUMES **Kinsey Marable & Co.**, 1531 Wisconsin Ave. NW, Washington, DC 20007; 202-337-3460; and 18 E. 67 St., New York 10021; 212-717-0342.

122 YOUNG, GLAMOROUS, AND ENGLISH *Pages 122 to 129: Designers:* **Ashley and Allegra Hicks**, Allegra Hicks Designs, 32 Walpole St., London SW3 4QS; 011-44-171-730-7173. **All Allegra Hicks Designs fabrics**—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. **All Allegra Hicks Designs furniture**—Profiles (T); 212-689-6903. **Tablecloth**, Hodsoll Mackenzie Cloths, cinnabar—Clarence House (T); 212-752-2890. **Serving tables; chimney piece**—Allegra Hicks Designs, see above. **Painted walls**—Mario Penati (R), 44 Morton St., New York 10014; 212-633-8167. **Cabinet; leaf console; leaf table; Nemo ottoman; Flame chair** in red velvet by Lelievre—Allegra Hicks Designs furniture, see above. **Allegra Hicks Bindi rug**, kilim—Christopher Farr (T); 011-44-171-916-7690. **Rail on stairs**, original mahogany handrail with Tom Dixon nickel-plated steel balusters—Tom Dixon, c/o Eurolounge, 28 All Saints Rd., London W11 1HG; 011-44-171-792-5477. **Wallpaper**, special commission—Ashley and Allegra Hicks, see above. **Large black-and-white photograph**—Ingrid Dinter, 545 E. Fifth St., New York 10009; 212-477-3272. **Hall chairs; bed with Baldachino**—Ashley Hicks, see above. **Fabric on bed**—Bernard Thorp (T); 011-44-171-352-5745. Allegra Hicks Designs are showing at London's Decorex Sept. 27–Oct. 1 at Stand >

"IS THERE A SPECIAL WAY TO TAKE CARE OF MY CAT?"

THERE IS.

Give your cat Purina® Cat Chow Special Care Formula®.
brand CAT FOOD

Developed to help maintain cats' urinary tract health.

Cat Chow Special Care Formula was specifically developed by scientists and veterinarians to help maintain cats' urinary tract health.

That's why Cat Chow Special Care Formula is a leader in urinary tract health, with over 10 years of on-going testing.

And it's made with real chicken, for a delicious, wholesome taste.





SPECIAL CARE FOR SPECIAL CATS™.

Call 1-800-CAT-CARE for more information.

Purina
Helping pets live longer, healthier lives™

© 1997 Ralston Purina Company

The New Benson&Hedges Galleria Catalog

For this exclusive offer, call 1-800-2-BENSON

(1-800-223-6766)



SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

Limited to smokers 21 years of age or older. Void in Kansas. Call by March 15, 1998 to request a catalog. Allow 6 to 8 weeks for catalog delivery. © Philip Morris Inc. 1997

15 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.

At Your Service

An Index of Information Offered by Our Advertisers

TOMOTIVE

UDI A4 2.8
p up with this fast paced world in new Audi A4 2.8. For more information, circle #1. Free.

UICK MOTOR DIVISION
more information on the Buick iera and to receive your free catalog, le #2.

ATERA
ce conventional wisdom aside. pose of your preconceptions and get ly to ride. For information on "The dy that zigs" circle #3. Free.

HEVROLET LUMINA
information regarding the "Worry e Value" of Chevrolet Lumina, circle Free.

INCOLN NAVIGATOR
most luxurious way to travel...anyere. For information circle #5. Free.

IERCURY MOUNTAINEER
sport utility vehicle that doesn't rifice comfort for capability. It gives n. For information circle #6. Free.

OME FURNISHINGS

AKER FURNITURE
Archetype Collection has the elece to enhance a formal setting or nd with fine family heirlooms. ntemporary in style and handcrafted English Sycamore veneers, the hetype Collection is available in dinbedroom and occasional furniture. le #7. $8.

AY LINENS BY DIANE MORRIS
premier source for interior designer lity bedding ensembles. The Bay ens Bedroom Design Dictionary: A de to help you understand and use rior decorator terms...from fabric to ge to pillows. Circle #8. $2.

ERNHARDT
nous for crafting quality wood furni- for dining room, living room & bedm, and a broad line of custom-built olstered furniture from contempo- to classic traditional designs. Circle for the casegoods catalog. $10.

CENTURY FURNITURE INDUSTRIES
s brochure illustrates traditional, temporary, and Oriental wood colions and upholstered furniture. For a catalog circle #10. Free.

DESIGN CENTERS INTERNATIONAL
presenting the world's finest interior ishings for the home and office. To n more about the design center near- you, circle #11. Free.

DREXEL HERITAGE FURNISHINGS, INC.
iting styles and unique finishes are of the legacy of quality and craftsnship which has been uncompromis- since 1903. To make yourself at ne with a wonderful assortment of od and upholstered furniture and for ee brochure circle #12.

FRAN'S WICKER & RATTAN FURNITURE
m spectacular sets to the hard to find cialty items...all from America's est wicker and rattan importer. A e selection, of the highest quality n guaranteed lowest prices. Henry k, Braxton and others discounted 50-%. 64 page color catalog $2.00 cred- with order. Circle #13.

H.A. FRAMBURG & COMPANY
e of the finest traditions in lighting ers over 400 styles, including Gothic, pire, Victorian, Georgian, Early erican, Art Deco, Art Nouveau & contemporary. Circle #14 for catalog. $15.

HICKORY CHAIR COMPANY
ding specialists in 18th and 19th tury style furniture for over 80 years. ir 168-page James River Collection alog features furniture for every room he house, including the finest Queen Anne, Chippendale, and Hepplewhite styling. Circle #15. $16.

16. KARASTAN
Fashion is fleeting, unless it's Karastan. Our rugs and carpets lend distinctive presence to any decor. Send for a full-color brochure. Circle #16. $3.

17. LA BARGE INC.
A unique collection of over 300 hand-crafted mirrors and tables and accent furnishings created by artisans from around the world. For a catalog please circle #17. $7.

18. THE LANE CO.
The world's largest cedar chest producer. Cedar is nature's only protection against moth damage. For more information and a catalog which contains over 100 styles circle #18. $3.

19. MCGUIRE
The McGuire Furniture Portfolio is a 100-page book with 145 color photographs featuring our classic collection of the premier rattan furniture and special collection designs. Circle #19. $15.

20. PACIFIC DESIGN CENTER
The West Coast's largest resource for traditional & contemporary furnishings for home and office. Visit IdeaHouse, our 4,000 square-foot "California Country Cottage," showcasing the most current design trends and home technology. Circle #20 for free brochure.

21. SCHONBEK
The largest manufacturer of crystal chandeliers in North America. Over 500 original designs, contemporary & traditional. Custom design also a specialty. Circle #21 for literature & video. $10.

22. THOMASVILLE FURNITURE INDUSTRIES, INC
For "Welcome to Thomasville," a brochure showcasing new collections and pieces, as well as upcoming events and promotions, circle #22. Free.

23. UNIVERSAL FURNITURE
Alexander Julian Home Colours offers a vintage look for the '90s...includes dining room, bedroom, occasional pieces and upholstery. Circle #23. $15.

24. WAMSUTTA
We make bedrooms living rooms. For more information or a store nearest you, please circle #24. Free.

25. WATERFORD SOCIETY
Enjoy Waterford Crystal's specially commissioned limited editions and other membership perks for collectors and connoisseurs. Complimentary Posy Vase with membership. Circle #25. Free.

26. WOOLS OF NEW ZEALAND
Decorwool brand carpets combine the latest tone, patterns and textures with the classic beauty, comfort and practicality of New Zealand wool. Transform your home from the floor up with colorful Decorwool carpets. For a retail listing or full-color brochure circle #26. Free.

KITCHEN & BATH

27. AMERICAN STANDARD
We Want You To Love Your Bathroom.
A 32-page guidebook filled with interesting facts, ideas, and inspiration to consider when planning your bathroom. Circle #27. $2.

28. BOSCH SH SERIES DISHWASHERS
Now get dishes brilliantly clean in a dishwasher that lets you wash more dishes with each load. The new Bosch dishwasher features the largest and tallest tub of any domestic model. An advanced sound reduction system makes it the quietest dishwasher you can buy. For retailer information circle #28. Free.

29. CALPHALON
The Calphalon family of cookware and accessories brings the finest in quality and performance to your kitchen. For more information circle #29. Free.

30. JENN-AIR
A full-line of innovative kitchen appliances under 4 sophisticated banners: the sleek Expressions® collection; stainless-steel Pro-Style line; stylish Designer line and stunning new Blue Creek line. For a free Jenn-Air upscale appliance brochure circle #30. Free.

31. KOHLER BATH & KITCHEN IDEAS
A complete set of full-color product catalogs covering baths and whirlpools, showers and lavatories, toilets, bidets, kitchen and entertainment sinks, faucets and accessories. Please circle #31 for your catalog set. $8.

32. KOHLER COORDINATES GRACIOUS LIVING MAGAZINE: Bath and Kitchen Ideas from Kohler Coordinates. 128 pages featuring products from Kohler Coordinates partners - Kohler, Daltile, WilsonArt, Robern, Sub-Zero, Dacor, Canac, Ann Sakks, Tile & Stone & Dutch Boy Paint. Circle #32. $6.95.

33. MRS. TEA BY MR. COFFEE
For more information and ideas on a Bridal Tea Party circle #33. Free.

34. THERMADOR
Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Our color brochures offer you a wide range of options to meet your specific kitchen requirements. Circle #34. Free.

35. WHIRLPOOL HOME APPLIANCES
The Time Smart® Kitchen, a 16-page color brochure with dozens of products and design strategies meant to save time and make your kitchen run more efficiently. Circle #35. Free.

MISCELLANEOUS

36. AMERICAN INSTITUTE OF ARCHITECTS
Home Delivery: How an AIA architect can help you realize your dream home. For tips and ideas circle #36. Free.

37. BRUCE HARDWOOD FLOORS
Hardwood "Design Idea" Catalog - 32 color pages loaded with room scenes, decorating ideas, and style options. Illustrates how a variety of hardwood patterns create distinctly different looks within the same room setting. Includes information on colors, finishes, construction, installation, and maintenance. Circle #37. Free.

38. CAT CHOW SPECIAL CARE
Purina® Cat Chow Special Care Formula® brand Cat Food helps maintain urinary tract health in adult cats by producing lower urinary pH and providing low dietary magnesium. For more information circle #38. Free.

39. L.L. BEAN
Since 1912 we've offered value, clothing and gear for those who love the outdoors, all backed by our 100% satisfaction guarantee. Please circle #39 for free catalog.

40. MANNINGTON NATURALS COLLECTION
Naturals provides the most realistic look of real wood and stone with the benefits of vinyl. Available at specialty flooring retailers only. Circle #40. Free.

41. OVERHEAD DOOR CORPORATION
Give the outside of your home a face-lift with the revolutionary new garage door - The Renata. Where high-definition panel design and precision construction provide you with a beautiful, durable, and maintenance free garage door. Circle #41. Free.

42. PERSTORP FLOORING
Pergo Original®, the revolutionary laminate floor from Sweden, combines extraordinary durability and easy maintenance with 24 beautiful designs. 15-year Limited Triple Warranty guarantees that the high-pressure melamine laminate surface will not wear, fade, or stain. Circle #42 for free information.

43. PORK. THE OTHER WHITE MEAT®
What's next after chops and roasts? Try stir-fry, tenderloin, rack of pork and other great dishes from our new recipe brochure. Circle #43. Free.

44. RAINBOW INTERNATIONAL
Carpet Care & Restoration Specialists. For expert spot and stain removal call a Rainbow specialist for deep carpet cleaning, dyeing and repair services with no hidden costs or added charges. Circle #44 for your free Carpet Care Guide.

45. SHERWIN-WILLIAMS
Save big on your next painting or wallpapering project. Send for a free coupon savings book to get 20%...25%...30% off quality paints & stains, wallcoverings, tools and associated products. Sherwin -Williams...Where To Get It. Circle #45. Free.

46. SPIEGEL
Need some design inspiration? Spiegel has everything you need for your home or wardrobe. Get our latest catalog plus a $10 certificate. Circle #46. $3.

47. SUNBRELLA/SOMFY RETRACTABLE AWNINGS
Enjoy sun or shade at the touch of a button with a motorized retractable awning using 100% solution-dyed Sunbrella acrylic fabrics and Somfy motors. Sunbrella fabrics provide outstanding durability and fade resistance. For information circle #47. $1.

48. TILE PROMOTION BOARD
For a free introductory brochure on ceramic tile and how to make it a part of your lifestyle, circle #48.

49. WILSONART FLOORING
An innovative new laminate flooring material designed to be attractive, durable and easy to clean. Available in a variety of woodgrain planks and stone-look tiles, each complemented by color coordinated trim items. For a free catalog circle #49.

50. ZENITH
A U.S. leader in television and video products and a market leader in television technology, Zenith is leading the way to the future of digital and high definition television. Circle #50 for more information. Free.

WINDOWS

51. HURD MILLWORK COMPANY
Enjoy big, beautiful windows, energy efficiency, and year-round comfort. For a free brochure circle #51.

52. MARVIN WINDOWS & DOORS
"Made To Order" shows how made-to-order wood and clad-wood windows and doors can enhance your home. Helps determine your needs for design, energy efficiency and maintenance, and allows you to choose the products and options to match. For free catalog circle #52.

53. POZZI WOOD WINDOWS & PATIO DOORS
Handcrafted in Bend, OR, Pozzi blends both traditional and contemporary stylings to create beautiful, exciting rooms. Circle #53. Free.

54. VELUX
The Complete Guide to Roof Windows & Skylights - create light filled spacious interiors in new home and remodeling projects. Full-color guide is filled with design ideas to brighten every room in your home with natural light. Please Circle #54. Free.

55. WEATHER SHIELD MFG., INC.
Window and Door Ideas – A broad selection of styles and shapes for new home construction or remodeling projects. Choice of woods, historically accurate True Divided Lite and energy efficient glazings. Circle #55 for free literature.

Find many of these and other advertisers in our AdLink column where their 800 numbers and website addresses are listed.

ase circle the corresponding number(s) on the attached card and mail with payment if required, or fax to (419)621-4350. If card is missing, please send request to: use Beautiful, P.O. Box 1705, Sandusky, OH 44870. Offers valid through December 31, 1997. If material is no longer available you will be notified by mail.

152; for information: 011-44-171-833-3373. Open to trade and professional visitors only.

130 STEFANIDIS IN THE COUNTRY *Pages 130 to 137. Designer:* **John Stefanidis**, 212-826-3600. *To order John Stefanidis: Living by Design*, $45 hardcover, call 800-52-BOOKS.

138 JUST PLAIN ROMANTIC *Page 138 to 143. Designer:* **Laura Bohn**, LBDA, 30 W. 26 St., New York 10010; 212-645-3636. *Living room:* **Rug**—David Symourgh (T); 212-686-3756. *Bedroom:* **Oriental rug**—Mooshabi Oriental Rugs (R,T), 286 Fifth Ave., New York 10001; 212-868-1234. **Wicker chair**—Joan Evans Antiques (R), 48 Corvell St., Lambertville, NJ 08530; 609-397-7726. *Main bedroom:* **Table; cabinet; chair**—Joan Evans Antiques, see above. *Guest bedroom:* **Cabinet**—Joan Evans Antiques, see above.

144 BREAKING GROUND *Pages 144 to 151.* To order *Breaking Ground: Portrait of Ten Garden Designers*, call Artisan: 800-722-7202. *Garden designers:* **Patrick Chassé, Landscape Design Assoc.:** 207-288-2415. **Alain David Idoux:** 011-33-490047241. **Steve Martino Assoc.:** 602-957-6150. **Piet Oudolf:** Fax: 011-31-314381199. **Dan Pearson:** 011-44-171-9242518. **Nancy Goslee Power & Assoc.:** 310-264-0266. **Louis Benech:** 011-33-144-050-021. **Ron Lutsko, Lutsko Assoc.:** 415-391-0777. **Madison Cox Design:** 212-242-4631.

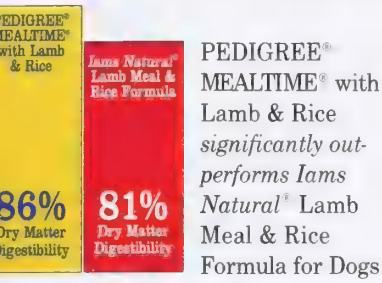
152 REOPENING THE CASE *Pages 152 to 157. Berkus House: Architect:* **B3 Architects/Berkus Design Studio**, 2020 Alameda Padre Serra, Santa Barbara, CA 93103; 805-966-1547. *Project team:* Thomas C. McMahon, David VanHoy, Robert J. Pester. *Landscape architect:* **Marc Fisher**, Miller Fisher Architects, Sierra Madre, CA; 818-355-9819, formerly with Emmet L. Wemple & Associates of Pasadena. *Interior designer:* **Dana C. Berkus**, 609 E. Columbia, Telluride, CO 81435; 970-728-0924. *Contractor:* **Hilmor Development**, 8730 Wilshire Blvd., Ste 208, Beverly Hills, CA 90211; 310-289-8898. **House size:** 6,523 sq. ft. **Garage size:** 551 sq. ft. *Structure type:* wood frame. *Exterior materials:* stucco. **Roof**, fiberglass, G.S. Roofing (M); 800-955-0811. *Interior materials:* ⅝ wall board type x, U.S. Gypsum. **Insulation**, Fiberglass—Certainteed (M); 800-782-8777. **Windows and exterior doors**—Kawneer (M); 209-651-4000. **Floors**, Limestone-Basil Gray—Joanie Schecter (M); 310-459-6778. **Exterior paint**—Thoroseal (M); 800-327-1570. **Shoji-style interior doors**—Concept by J, 834 E. 108 St., Los Angeles, CA 90059. **Lighting**—Capri (M); 310-652-9110. **Hardware**, Omnia (M), 6053 W. Third St., Los Angeles, CA 90036. **Table in entry hall**—Randolph & Hein (T); 310-855-1222. *Living room:* **Sofa corner group**, designed by Dana C. Berkus, see above; constructed and upholstered by Martin/Brattrud Inc.; 213-770-4171. **Sofa fabric**, Glant, Serrena, color: Sandwash—Kneedler Fauchere (T); 415-861-1011. **SMT coffee table**, designed by J. Wade Beam—through Brueton Industries, 145-68 228 St., Springfield Gardens, NY 11413; 800-221-6783. *Entenza house:* **House size:** 2,500 sq. ft. **Lot size:** irregular 1.2 acres. *Living area:* **Ellipse table; molded plywood ash coffee table; molded plywood chairs**, all designed by Charles and Ray Eames from Herman Miller for the Home, through—Jules Seltzer & Assoc. (R), 8833 Beverly Blvd., Los Angeles, CA 90048; 310-274-7243. **Ceramic bowl; Eames house of cards** on coffee table—OK (R), 7924 Beverly Blvd., Los Angeles, CA 90048; 213-939-7472. **Folding screen; sofa**, both by Eames; **Platform bench**, by George Nelson, Herman Miller for the Home, through—Jules Seltzer & Assoc., see above. **Oval marble pedestal table**—Russell Simpson Co. (R), 8109 Melrose Ave., Los Angeles, CA 90046. **Womb chair and ottoman**, by Eero Saarinen for Knoll—through Jules Seltzer & Assoc., see above. **3 Genie glass bottles; 3 black and white ceramics; blue and yellow Swedish bottles, in bookcase; Chartreuse patterned linen pillow on floor**—OK, see above. **Zig-Zag pottery vase; orange ceramic vase; blue ceramic vase; yellow glass vases in bookcase**—Russell Simpson Co., see above. **Natural Belgian linen on upholstered banquette; throw pillows**—Fabric Gallery (R), 405 N. Robertson Blvd., Los Angeles, CA 90048; 310-271-7815.

158 SHOWHOUSE WINNERS 1997 *Pages 158 and 159.* **The San Francisco Decorator Showcase.** *Designers:* **Kate McIntyre and Brad Huntzinger**, Ironies, 6114 La Salle Ave., #290, Oakland, CA 94611; 510-562-9211. **Petra Dura Arco bed w/vine-pattern cast-stone headboard, queen; duvet, bamboo armoire, twig bench, pedestal table; Merriewood round side table base and lattice pattern top; bedside table with cast stone top; bamboo drapery rods, finials, wood chair; bamboo mirror; Acadia-blown glass sconces; wall covering; fireplace mantel and surround**—Ironies, see above. **Bed blanket**, Anichini—Sue Fisher King (R), 3067 Sacramento St., San Francisco, CA 415-922-7276. **Bed drapes**, Velo Granello—Paper White Ltd. (M); 415-457-7673. **Box cushion**, Guinivere-Misty Amber #121-02—KFI (T); 213-876-0771. **Rug**, Caravan/Caravan 2 stripes of #13, #13 and #29—Savnik (T); 510-568-4628. **Woven shades**, weave #219—Conrad (T); 415-626-3303. **Curtains**, Duberry Taffeta/Taupe #C2-101-11—Christopher Norman (T); 212-644-4100. **Fabric on upholstered chair and ottoman**, Terra Firma/Olive #1600/04—Great Plains (T); 312-595-1726. **Bedside table lamps, ivory Portuguese box**—Ed Hardy San Francisco (T); 415-626-6300.

Page 160: **The Junior League of Greater Princeton's Designer Showhouse.** *Designers:* **Bruce Norman Long and Robert Giberson**, Bruce Norman Long Interior Design, 344 Nassau St., Princeton, NJ 08540; 609-921-1401. **Carpet**—Stark Carpet (T); 212-752-9000. **Curtains**, Henry Calvin Fabrics, Diana Taffeta/Pearl #6050—Donghia (T); 212-935-3713. **Trim** #FL37-016/ off white—Scalamandré (T); 212-980-3888. **Gilded curtain poles**—Kelly Ingram Finishes (T); 609-989-7162. **Roman shades fabric**, Henry Calvin Fabric, Ghent casement/pearl #2218—Donghia (T); 212-935-3713. **Mirror**—Kensington Place Antiques (R), 80 E. 11 St. New York 10003; 212-533-7652. **Sofa and settee fabric**, Henry Calvin Fabrics, Gaelic Linene/Maple Sugar #7935—Donghia, see above. **Upholsterer**—Jet Upholstery (R), 3102 Bedminster Rd., Bedminster, PA 18910; 215-795-0881. **Ottoman fabric**, Velvet Cauchois Meleze #10369-60—Clarence House (T); 212-752-2890. **Tufted chair**, Mark Hampton Collection—Hickory Chair (T); 704-328-1801. **Fabric** on tufted chair, Pimai/Nutmeg #131209—Jim Thompson (T); 212-758-5357. **Chest of drawers**—Helena Castella Antiques (R), 14 Bridge St., Lambertville, NJ 08530; 609-397-7274. **Faux-bois pedestals**—Michael Mollica (R), Box 1182, Princeton, NJ 08542; 609-279-1301. **Fauteuil and pillow fabric**; Bleuets Lampas/Creme Bleu #34054-02; **green pillows**, Casino/Gui #NO97960050—Old World Weavers (T); 212-355-7186. **Club chair fabric**, Prairie/Bamboo #1402/04—Holly Hunt (T); 212-755-6555. **Paintings**—Artfull Eye Gallery (R), 12 N. Union St., Lambertville, NJ 08530; 609-397-8115. Robert H. Yaroschuk, 10 N. >



"PEDIGREE® MEALTIME® with Lamb & Rice is more nutritious than Iams.®*"



PEDIGREE® MEALTIME® with Lamb & Rice *significantly outperforms Iams Natural®* Lamb Meal & Rice Formula for Dogs in independent *digestibility tests**; which means more of its nutrients go to work to provide superior nutrition.



And in independent taste tests, dogs *preferred the taste* of PEDIGREE MEALTIME® with Lamb & Rice over *Iams Natural®* Lamb Meal & Rice Formula by nearly a three to one margin.



PEDIGREE® Food for Dogs *also costs considerably less* than *Iams Natural®* and you don't have to go out of your way to buy it. You can find the whole line of nutritional PEDIGREE® Brand products at your favorite store.

So, if you're interested in feeding your dog a food that he'll love eating; one that brings out the luster in his coat, tones his muscles and helps him reach his full potential, PEDIGREE® MEALTIME® with Lamb & Rice is still the champion.

How's that for some healthy news?

**Test data based on a digestibility and preference study comparing PEDIGREE® MEALTIME® with Lamb & Rice vs. Iams Natural® Lamb Meal & Rice Formula.*

©1997 PEDIGREE®, MEALTIME® AND MEALTIME® ARE REGISTERED TRADEMARKS
IAMS® NATURAL® IS A REGISTERED TRADEMARK OF THE IAMS CO.

Dr. Jerry Klein,
Veterinarian and Top Breeder of
Champion Afghan Hounds

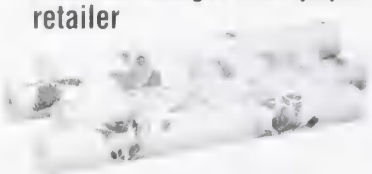


Developed with Vets – Recommended by Top Breeders.®

WALLPAPER...
ORDER DIRECT!

LOW PRICE GUARANTEE!
Find a lower price and we'll match it!*

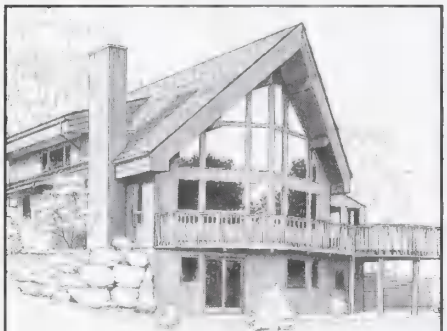
- Toll free customer service and technical help line
- No hassle returns
- Hundreds of brands
- Ships within 48 hrs.
- America's largest wallpaper retailer



SHERWIN WILLIAMS

*Competitor's price must be verifiable. Retail sales only.
1997 The Sherwin-Williams Company

1-800-442-3775
Mon.-Fri.: 8:30 a.m.-10 p.m. EST.
Sat.-Sun.: 10 a.m.-6 p.m. EST.



PLAN YOUR DREAM HOME.

Whatever your vision of a dream home is, Lindal Cedar Homes can bring it to life. And our experienced dealers will help you every step of the way. To start making your dream come true, call for the name of your nearest dealer.

Call 1-800-426-0536 for your free idea kit

Order our Planbook for $11.75 plus $3 s&h.

Lindal Cedar Homes

P.O. Box 24426 Dept. AHO Seattle, WA USA 98124 • www.lindal.com

Union St., Lambertville, NJ 08530; 609-397-8886. **Lampshades**—Oriental Lamp Shade Co., Inc. (R), 816 Lexington Ave., New York 10021; 212-832-8190. **Lampshade trim**, #FX84-001—Scalamandré (T); 212-980-3888. **Lamps; lanterns; tables; accessoires**—Bruce Norman Long, see above.

Page 161: **The American Red Cross Designers Showhouse**. *Designers:* **Lee Bierly and Christopher Drake**, Bierly-Drake Associates, Inc., 17 Arlington St., Boston, MA 02116; 617-247-0081. **Carpet**, Liverpool/Igloo—Stark Carpet (T); 617-357-5525. **Walls**, Duchess Satin Collection, Evening Slipper; **wall trim**, Whites Collection, Pocket Watch White—Ralph Lauren Paints (M); 800-397-7656. **Overdrapery on windows**, Watteau Silk Taffeta #3900.01/9 pink; **sheer drapery, bedhangings, slipcover on bench**, Organdy Ground Cloth #81821.06 white; **headboard, floz. fabric**, Bridgewater Matelasse #40100.01 white; **fabric on chaise**, Narcissus Woven Texture #16150.0.00/1 natural—Brunschwig & Fils (T); 617-348-2855. **Labor for windows and bedhangings**—Finelines (T); 508-977-7357. **Upholsterer**—McLaughlin Upholstery (T); 617-389-0761. **Bedlinens**—Pioneer Linens (R), 210 Clematis St., W. Palm Beach, FL 03401; 561-655-8553. **Mirrored desk**—Cambell Glass (T); 213-735-0021. **Lamps; shades**—Blanche P. Fields (T); 617-423-0714. **Art; framing**—Roger Lussier (R), 168 Newbury St., Boston, MA 02116; 617-536-0069.

Page 162: **The Women's Board of the Columbus Museum of Art Decorators' Show House**. *Designer:* **Dennis R. McAvena**, Dennis R. McAvena & Associates, Inc., 12338 Morse Rd. SW, Pataskala, OH 43062; 614-927-4470. **Window shade fabric**, Adottare—Robert Allen (T); 212-421-1200. **X-style lamp table**—Charles Edwards (R), 582 Kings Rd., London, UK; 011-44-171-736-8490. **Table lamps; French lounge chairs**—Dennis R. McAvena & Associates, see above. **Iron tripod table**—Summer Hill (T); 212-935-6376. **Apple rush matting**—Waveny Apple Growers Ltd., Suffolk, UK NR34OBL, 011-44-050-267-7345. **Dining chair fabric**, North Sea—Scalamandré (T); 212-980-3888. **Dining table**, Louis XVI parcel gilt, Dessin Fournir—Holly Hunt (T); 312-661-1900.

Page 162: **The Hudson River Designer Showhouse benefitting the Nyack Hospital**. *Designer:* **Susan Sandberg**, Susan Sandberg Ltd., 44 Mile Rd., Suffern, NY 10901; 914-369-0652. **Countertop**, Corian; **cabinets**, Bertch—Richard W. Clift—Signature Kitchens (R), 1602 Richmond Ave., Staten Island, NY 10304; 718-351-5576. **Range**, Dynasty #DGRSC-48-4.G-C.B.SSB; **sink**, Franke PR660—Goldman Associates, 2 Lambert St., Roslyn Heights, NY 11576; 516-484-7800. **Track lighting**, Lightolier; **Stainless rail and utensils**, Rosle; **canisters; clear spice glass**, Beehouse; **shakers**, Foxrun; **cruet**, Libby; **steel shelving**, Metro; **hardware**, NY Brass—Gracious Home (R), 1220 Third Ave., New York 10021; 212-517-6300. **Window shades**—Window Modes (T); 212-752-1140. **Computer**, IBM ThinkPad 385D—IBM (M), 800-426-4968. **Tile mural**—Moon Reef Designs, 25 Wanamaker Ave., Mahwah, NJ 07430; 201-512-9225.

Page 162: **The Samuel Bull Homestead Designer Showhouse**. *Designer:* **Bruce Budd**, 165 E. 70 St., New York 10021; 212-737-5131. **Distressed steel canopy bed**—Bruce Budd, see above. **Terra-cotta bust** of George Washington, after Houdon—Malmaison Antiques (R,T), 253 E. 74 St., New York 10021; 212-288-7569. **Mahogany bookcase**, c. 1880—Greenwich Ave. Antiques (R,T), 369 Greenwich Ave., Greenwich, CT 06830; 203-622-8361. **Jar**—The Federalist (R,T), 365 Greenwich Ave., Greenwich, CT 06830; 203-625-4727. **Model of spiral staircase**—R. Richardson Ltd. (R,T), PO Box 55344, Houston, TX 77255-5344; 713-547-1711. **Leatherbound ledgers**—Wayne Pratt Antiques (R,T), 346 Main St. South, Woodbury, CT 06798; 203-263-5676. **China trade box**—Circa Antiques (R,T), 11 Riverside Ave., Westport, CT 06880; 203-222-8642. **Custom comforter** in men's gray flannel suiting and Sea Island cotton; **flannel pillows**, wool worsted upside-down **window shades**—Bruce Budd, see above.

Page 163: **The Pasadena Showcase House of Design benefitting the Pasadena Junior Philharmonic Commitee**. *Designers:* **Marc Reusser and Debra Bergstrom**, Reusser-Bergstrom Associates, 465 S. El Molino Ave., Ste. 4, Pasadena, CA 91101; 818-577-9088. **Moldings**—Design Moldings (R), 3751 E. Colorado, Pasadena, CA 91107; 818-585-1500. **Bookshelves**—Steve's Custom Cabinets (T); 805-268-1527. **Sisal rug**—Merida Meridan (T); 315-433-1111. **Rug fabrication**—Art Under Foot (T); 818-796-8599. **Area rug**—Pashgian Brothers (R), 993 E. Colorado Blvd., Pasadena, CA 91106; 818-796-7888. **Fortuny chandelier**—Upstairs At Diamond (R), 617 S. La Brea Ave., Los Angeles, CA 90036; 213-933-5551. **Round mirror**—Charles Fradin (T); 310-271-6230. **Drapery rod**—Lewis Unique Wrought Iron (R,T), 812 S. Arroyo Parkway, Pasadena, CA 91105; 818-449-0306. **Drapery; sofa; chair fabric**—Michael Levine (R), 919 S. Maple, Los Angeles, CA 90012; 213-689-1363. **Drapery workroom**—Pat's Decorator Services (T); 213-585-5073. **Club chair**, George Smith—Ventura Knight (T); 310-358-1130. **Slipcovers**—Baywood Furniture (R), 694 S. Ave. 21 Unit B, Los Angeles, CA 90031; 213-221-8469. **Sofa** by Reusser Bergstrom Assoc.—Baywood Furniture, see above. **Coffee table** by Reusser Bergstrom Assoc.—Lewis Unique Wrought Iron (R,T), 812 S. Arroyo Parkway, Pasadena, CA 91105; 818-449-0306. Side table—Cowper Hill (T); 213-653-9540. **Scalloped pedestal table; leather box; celadon tray**—Suzanne Hollis Antiques (T,R), 1008 Mission St., So. Pasadena, CA 91030; 818-441-0346. **Armchairs**, Archetype Collection—Baker Knapp & Tubbs (T); 310-652-7252. **African masks; small footstool**—PSB Imports (T); 714-546-0558. **Ottoman; armillary; silver plated vase; pillows; books**—Designer's owner's collection.

Page 165: **Parade of Homes A.S.I.D Showhouse benefitting the Make-A-Wish Foundation of North Texas**. *Designer:* **Jane H. Gardner ASID**, Homteriors, 3245 Garden Brook, Dallas, TX 75234; 972-484-4296. **French bergère; carved crackle finish armchair**—Casa Stradivari (T); 800-233-1233. **Mosaic metal coffee table; chinoiserie chest; ivory stone table lamps; bronze birds**—Maitland-Smith USA (T); 910-812-2400. **All bed linens**—Paper White Ltd. (T); 415-457-7673. **Opera prints**—Soicher-Marin Fine Art (T); 310-390-3418. **Decorative pillow**—Sweet Dreams Inc. (T); 210-687-2737.

Page 166: **The Morristown Memorial Hospital Designer Showhouse and Garden**. *Designers:* **Stuart Schepps ASID and Audrey Leigh Nevins**, DSGN Interior Design Inc., 452 Pompton Ave., Cedar Grove, NJ 07009; 201-857-7722. **Rug**, Tabriz—Stark Carpet (T); 212-752-9000. **Wall finishing and gilding**—Scott F. Randel (T); 908-479-7729. **Chairs**, Le Corbusier LC-2—Cassina USA (R), 155 E. 56 St., New York 10022; 212-245-2121. **Drapery fabric**, Frosted Linden #8653; **pyramid table; demi-lune steel table** by Harris Rubin—Jack Lenor Larsen (T); 212-462-1300. **Drapery hardware**, Outwater series S-83—Outwater Industires (R), 52 Passaic St., Wood-Ridge, NJ 07075; 800-631-8375. **Window blinds**, Levolor 2" Riviera, perforated—Montclair Venetian Blind (R), 318 Bloomfield Ave., Montclair NJ 07042; 973-746-0230. **Venetian mirror; andirons**—Maison Gerard (R), 36 E. 10 St., New York 10003; 212-674-7611. **Floor pillow trims**—M&J Trimming (R,T), 1014 Ave. of the Americas, New York 10018. **Desk lamp**—Jerrystyle (R), 51 E 10 St., New York 10003; 212-353-9480. **Fireplace, aniline-dyed English sycamore; bottom painting** by Fern Coppedge—DSGN, see above. **Fireplace fabrication**—Allwood Custom Woodwork (T); 201-791-6319. **Aluminum/chrome floor lamp**, Carpyen; **aluminum purple glass table lamp**, Neidhardt—Miele Associates (T); 973-857-9558. **Cube ottoman**, custom from Texstyle; **leather** on ottoman #CC14 Blueish by Edelman—Design Resource Group (T); 201-358-8333. **Floor pillow fabric**, Housepets—Donghia (T); 212-935-3713. **Top painting**, oil on board—by commisston Marilyn Modny; 973-543-0388. **Drapery and upholstery workroom**—The Source (T); 201-825-4300.

Page 167: **The Cancer Research Institute Designer Show House**. *Designer:* **T. Keller Donovan**, T. Keller Donovan Inc., 30 E. 60 St., Rm. 1100, New York 10022; 212-759-4450. **Fabrics**: mattress and bolsters, Moravian Stripe #26224-002; cording on bolsters #ST112960087; plaid pillows, Malcolm #36097-004; *@#%! pillows, Tortola #36136-001, cording #SR112960086; green pillows, New Delhi #98074A-013; club chair fabric, Monello #26374-001 and **club chairs**—Scalamandré (T); 980-3888. **Bolsters; plaid, green pillows**, *@#%!—Albert Menin Interiors (R), 1705 First Ave., New York 10128; 212-876-3041. **Floral arrangements**—Vivian Cimino, Plaza Flowers (R), 944 Lexington Ave., New York 10021; 212-472-7565. **Curtain labor**—I.Z. Drapery Service (T); 718-671-1230. **Blinds**, Duette honeycomb shades #D7-989 in bisque—Hunter Douglas Window Fashions (R); 800-32-STYLE. **Two-tiered table; African fabric panels; Madagascar telephone table; small orb**, Lindy; **Ashanti stools; two-tier shelf**—J. Jones at Goralnick-Buchanan (T); 212-644-0344. **Carpet**, Pinched Leopard—Patterson, Flynn, Martin & Manges (T); 212-644-7700. **Framed botanical specimens; glass hurricane; embroidery for *@#%! pillow; assorted plates; large vase; candlestick; baskets; fish plates; star table lamp; floor lamps**—T. Keller Donovan Inc. see above.

168 A IS FOR APPLE *Pages 168 to 171:* The Apple Farm, 18501 Greenwood Rd., Philo, CA 95466; 707-737-6015. **Polka-dot ceramic bowl**—Todd Ceramics, (R,M), 2030 Sunset Dr., Pacific Grove, CA 93950; 408-373-6366. **Blue ceramic pie plate**—The Boonville Hotel, (R), PO Box 326, Boonville, CA 95415; 707-895-2210. ■



/ALLPAPER & BLINDS
very pattern in every wallpaper book is up to
) percent off at National Blind & Wallpaper
actory. Save up to 82 percent on name-
rand window treatments. Choose from minis,
erticals, shutters, woods, and honeycomb
uettes. Free shipping within 48 hours. For a
ee blind sample kit, call 800-477-8000.



BALMORE LACE SWAG Available from Country Curtains in natural or white, the swag is made of 95 percent cotton and 5 percent polyester and measures 27″ x 60″ with a 17″ drop in the middle. Made in Scotland. $39 each, add $11 for shipping. For a free 72-page color catalog, write to Country Curtains, Dept. 4847, Stockbridge, MA 01262, or call 800-456-0321.



OMPUTER DESK This is just one of
desks in Wicker Warehouse's catalog,
ailable in different sizes, styles, and frame
ishes. For a copy of the 112-page color
talog, send $6 (refundable with purchase)
Wicker Warehouse, 195 S. River St.,
ackensack, NJ 07601-6926, or
ll 800-274-8602; in NJ: 201-342-6709.



INDOOR AND OUTDOOR FURNITURE Fran's Wicker & Rattan Furniture is America's oldest and largest wicker and rattan importer. They have the widest selection, highest quality, and guaranteed lowest prices. For a free 64-page color catalog, write to Fran's Wicker and Rattan Furniture, 295 Route 10, Dept. HB107, Succasunna, NJ 07876, or call 800-531-1511, Dept. HB107.



EXPAND YOUR TABLE SURFACE in seconds! The Guardian Card Table Xtender Top creates a 48″ round table surface from any standard card table. Increase table seating to six for dinner or eight for a card game. For a free brochure, write to Guardian Custom Products, PO Box A, Lagrange, IN 46761, or call 800-444-0778.



DISCOUNT FURNISHINGS Carolina Furniture Direct represents dozens of major brands of furniture and decorative accessories at 40 to 60 percent off retail. Purchase will be delivered and set up in your home by professionals. For a free brochure, call 800-838-7647.



FIRESIDE BENCHES Mayfield Leather offers comfort, quality, and savings with this unique piece and all of their custom-built leather furniture. For a catalog, send $5 (credited with order) to Mayfield Leather, 340 9th St. SE, Hickory, NC 28602, or call 800-342-7729 to order by MasterCard or Visa.

SILVER LINING Are you looking for current, obsolete, or discontinued silver? Since 1975 Beverly Bremer has specialized in acquiring sterling-silver flatware, tea sets, goblets, and other pieces in perfect condition. Call to locate your missing pieces. For a free brochure, write to Beverly Bremer Silver Shop, 3164 Peachtree Rd., Atlanta, GA 30305, or call 404-261-4009.



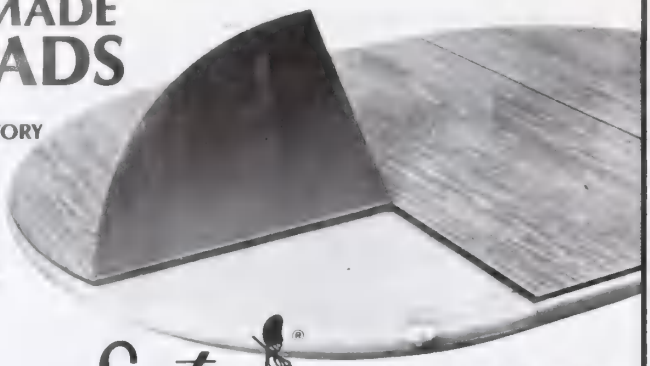
LEATHER LOOKS Wellington's Leather Furniture is the source for contemporary, southwestern, and traditional designs. For a 70-page catalog ($5, refundable), write to Wellington's Leather Furniture, PO Box 1849, Blowing Rock, NC 28605, or call 800-262-1049.



USE BEAUTIFUL® Volume 139, Number 10 (ISSN 0018-6422), is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. & Chief Executive Officer; Gilbert C. Maurer, Executive res. & Chief Operating Officer; Victor F. Ganzi, Senior V-Pres., Chief Financial, Legal Officer; Jodie King, Secretary; Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div.: Cathleen Black, Pres.; R. Robert Brink, Executive V-Pres.; orge J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. & Resident Controller; © 1997 by The Hearst Corporation; all rights reserved. The mag-ne is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trade-rks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home nodeling, Houses and Plans, and Good Buys. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.

CUSTOM MADE TABLE PADS

BEST PRICES
DIRECT FROM THE FACTORY



Order with confidence from America's oldest and largest custom table pad manufacturer. No advance deposit or messy C.O.D. You pay nothing until you receive your table pads and are completely satisfied. 30 year guarantee.

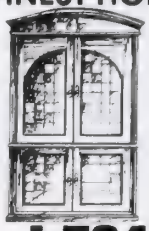
1-800/328-7237
EXT.260
1170 Stella St., St. Paul, MN 55108

Sentry TABLE PAD CO.
SINCE 1911

©-89

FREE BROCHURE

NORTH CAROLINA'S FINEST HOME FURNISHINGS!



SAVE UP TO 70%

300 top brand name manufacturers at tremendous savings. Worldwide Delivery. ALL DEPOSITS ARE PROTECTED BY SURETY BOND!
FOR FREE BROCHURE CALL

1-704-938-9171

Village Furniture House
146 West Avenue, Kannapolis,NC 28081

Oriental Rugs

- Choose from over 7,500 rugs *IN STOCK*
- Sizes from 1' x 1' to 12' x 20' and larger
- We import directly and *SELL FOR LESS*
- Rugs sent on approval - we pay shipping
- Send for our *free* color brochure



Charles W. Jacobsen, Inc.
Dept HB
401 North Salina Street **315/422-7832**
Syracuse, NY 13203
"America's source for Oriental rugs since 1924"

COAT OF ARMS PLAQUE



Over 30,000 researched Coats of Arms and we can create a Coat of Arms for any other name

Order your name and Coat of Arms crest on a handsome wall plaque reproduced in original heraldic colors. An impressive 14-1/2"x17-1/2". The Classic Plaque will add that "special touch" to any room in your home. A three dimensional hand carved effect in walnut woodtone finish, the Plaque makes a unique gift that's truly personal for family or friends.

MONEY BACK GUARANTEE.

Send $49.95 (in Ohio add 5.75% sales tax) plus $3.88 shipping and handling to

HALBERT'S, INC.
3687 Ira Road • Bath, Ohio 44210
1-800-423-1097

HB6.



The Source for Wicker & Rattan

- Direct Importer No Middle Man
- Highest Quality and Lowest Prices
- Choice of over 100 designer fabrics
- Satisfaction Guaranteed!

FREE 64 Page Color Catalog

Fran's WICKER AND RATTAN FURNITURE — Henry Link, Braxton, and others discounted at 50-55%

Dept. HB07, 295 Route 10, Succasunna, NJ 07876
1-800-531-1511 IN NJ: 1-201-584-2230

WALLPAPER AND BLINDS

Up To **80%** Off Retail



- Free Delivery.
- Same Day Processing
- Altered Patterns Identified

Open 7 Days a Week • 10 a.m. - 6 p.m. EST

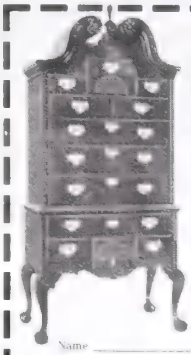
1-800-624-1224

Arlyne Best' President

BEST WALLCOVERINGS, INC.
Family owned & operated since 1946
2618 Avenue U • Brooklyn, NY 11229



3211D West Market St., Ste. 803 • Greensboro, NC 27409
Guaranteed Lowest Prices • Quality Name Brands
Call toll free with manufacturer and style number.
Catalog $5 Refundable
1-800-741-0571
No Sales Tax in Most States



Become an interior decorator!

Home study course. Work full-time or part-time for decorating firms or retailers—or start your own business. Learn room layout, color, furniture styles, lighting, floors, wall coverings, window treatments, accessories. **Free literature: send or call 24 hours a day.**

800-223-4542

Name _____
Address _____
City/State _____ Zip _____
Age _____ Phone (_____)

The School of Interior Decorating
PCDI, 6065 Roswell Rd. Dept. HB-496, Atlanta, GA 30328

NEW! 164 PAGE CATALOG ONLY $2
Featuring 7,000's of Fabrics

FABRICS FOR HOME DECORATING

FOR 66 YEARS AMERICA'S LOWEST PRICES

LOWEST PRICES! Call or write for the absolute lowest prices on first quality, nationally advertised brand name fabrics. Or request your own copy of our award-winning 164 page catalog filled with rooms showing countless inspiring decorating ideas... thousands of fabrics, laces, tassels, trims, all in full color. More than you can find shopping in a dozen stores.

CALL OR WRITE FOR PRICES...

The FABRIC CENTER®
484 Electric Ave. P.O. Box 8212, Dept. 136
Fitchburg, MA 01420-8212

CALL 508-343-4402

TRIAD FURNITURE DISCOUNTERS

Savings of **40%-50%**

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

803-497-6400



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

GRANDE BAROQUE & DEBUSSY

Brand New Sterling Silver
by Wallace/Towle Silversmiths

	4 pc.	5 pc.
GRANDE BAROQUE	$145	$185
DEBUSSY	$145	$183

Over 1500 patterns of active & discontinued sterling patterns, estate or new - at very affordable prices

THE SILVER QUEEN INC

730 N. Indian Rocks Rd
Belleair Bluffs, FL 33770
(800)262-3134
(813)581-6827
FAX: (813)586-0822
Visa, Mastercard, Discover

CALL FOR FREE CATALOG

WE ALSO BUY STERLING

Never Undersold! Period!



New lower prices! We beat all competitors!



You're always welcome to visit our 20,000 sq. ft. FACTORY SHOWROOM OUTLET in Plymouth, MI! 1,000's of Blinds on display and over 3,000 Wallpaper books too!



- America's Largest Mail Order Blind & Wallpaper Discounter!
- Over 4 Million Satisfied Customers Coast to Coast!
- Call now to receive a price quote, place an order or get your FREE blind kit or wallpaper catalog!*

Up To 82% OFF! Retail!

Up To 80% OFF! Retail!

1ST QUALITY BRAND NAMES! • Levolor • Hunter Douglas • Graber • Bali • Kirsch • LouverDrape • Del Mar • Duette • American • All Wallpaper Books & More!

OPEN 7 DAYS A WEEK! Weekdays 7 am - 1 am EST
Saturday & Sunday 8 am - 12 midnight EST

VISA MasterCard DISCOVER TeleCheck AMERICAN EXPRESS Cards

Ask about No Payment for 90 Days!

*$2 postage & handling applies to wallpaper catalog only.
**Most orders in the continental U.S.A.

© 1997 ABWF

American Blind and Wallpaper Factory

1-800-735-5300

24-hour FAX #1-800-391-2293
909 N. Sheldon Rd. • Plymouth, MI 48170
www.abwf.com

FURNITURE

1-800-334-9094



- Designer Brands
- Custom Orders
- Solid Woods
- Courteous & Qualified Sales Staff
- Professional Delivery
- At A True 50% Savings

DISCOVER NEW HOME FURNISHINGS AT 1-800-334-9094!

HOMEWAY FURNITURE
121 W. LEBANON ST. MT. AIRY, NC 27030

lobal Wallcoverings & Blinds

SAVE UP TO 83% OFF!
ON WALLPAPER AND BLINDS
rticals • Cellulars • Pleated Shades • Horizontals • Woods

FREE ordering kit for blinds
FREE UPS. No sales tax outside IL
Special wallpaper case discounts
Check your local retailer's & write
on pattern number & manufacturer
M-F 7am-midnight • Sat.-Sun.7am-7pm



PLEASE VISIT US AT OUR SHOWROOM. WE HAVE THOUSANDS OF WALLPAPER BOOKS AND BLIND

MAJOR CREDIT CARDS ACCEPTED

Kirsch GRABER BALI DEL MAR
LEVOLOR LouverDrape HunterDouglas

visit our web site http://www.globalwcb.com

1-800-220-7610

24-HOUR FAX 1-800-423-6001
225 WEST MAIN STREET, SKOKIE, IL 60076

COUNTRY CURTAINS.

FREE COLOR CATALOG

1-800-876-6123
ASK FOR DEPT. 4317

Hundreds of styles, fabrics and colors to choose from ... something for every style of home. More lengths and widths than you'll find almost anywhere. Plus matching bedding, lamps and accessories. Marvelous decorating solutions ... wonderfully affordable! Satisfaction guaranteed or your money back.

Country Curtains.
AT THE RED LION INN
DEPT. 4317, STOCKBRIDGE, MA 01262

World's Largest Inventory

Discontinued and Active China, Crystal, Flatware and Collectibles



- *80,000 Patterns*
- *4 Million Pieces*
- *Buy and Sell*

Call for **FREE** lists.

REPLACEMENTS, LTD.
1089 Knox Road, Greensboro, NC 27420 Dept. HB
1-800-REPLACE (1-800-737-5223)

Table Pads Direct

CUSTOM FIT FROM $39.95
CHARGE IT

Ask about FREE leaf special & Advertised Pad



Instant Phone Quotes"
Worlds Best Quality!
Let us Why...

FACTORY DIRECT TABLE PAD CO 1-800-737-3163

BEST PRICES IN THE NATION!
ALL TYPES OF BLINDS & SHADES

BLINDS

authorized Hunter Douglas Dealer

YOU'VE CALLED THE REST, NOW CALL THE BEST!
www.blinds.net

NEXT DAY SHIPPING!

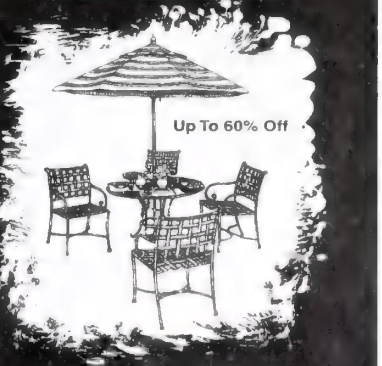
Call Toll Free:
888.4.Blind.1
25463

HOURS: M-F 10AM - 5PM EST
visit us on the Internet: www.blinds.net

Blinds Network Corporation

M/C-Visa Discover AMEX

Guaranteed Lowest Price
All Major Patio & Teak Furniture
Call to order Now and Request Free Catalog



CAROLINA PATIO WAREHOUSE
(800) 6 PATIOS or (800) 672-8466

ABSOLUTE GUARANTEED LOWEST PRICES

FREE BLIND KIT!

SINCE 1912 PINTCHIK HOMEWORKS

BALI HunterDouglas LEVOLOR DUETTE

#1 IN CUSTOMER SERVICE & EXPRESS DELIVERY!

WE GLADLY BEAT ANYBODY'S PRICE!

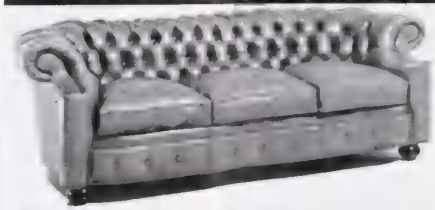
- FREE UPS (48 states)
- NO SALES TAX (outside NYS)
- LIFETIME WARRANTY
- WHOLE HOUSE DISCOUNTS

800-847-4199

in NYS (718) 996-5580 FAX (718) 996-1966

222 Ave. U, Brklyn, NY 11223

MAYFIELD LEATHER



Choose from a collection of unique accent chairs, bar chairs and great sofas/loveseats in rich leather. Custom order, all at reasonable pricing. Call or write today for our complete leather line. $5 (credit with purchase) including first class postage.

1-800-342-7729

Mayfield Leather Seating

340 9th St. SE Hickory, NC 28602 Fax 704-324-5127

TAN AT HOME!

SUNVISION WOLFF Tanning Beds



BUY DIRECT & SAVE

- Call for FREE 64-page Color Catalog
- Financing as low as $20 a month
- Home Delivery

UP TO 50%!

1-800-842-1324



PET DOORS

- SELF CLOSING
- LOCKABLE
- WEATHERPROOF
- QUIET, EASY USE
- SIZES FROM CAT TO GREAT DANE

FREE CATALOG!

70 styles for doors, walls, screens, sliding glass doors, garages + electronic doors

Write: Pet Doors USA, Inc. Dept. HB1097 4523 30th St. W., Bradenton, FL 34207

Call 800-749-9609 or 941-758-1951

Romantic Victorian from Magnolia Hall



America's Largest and Oldest Victorian Catalog

Send $3 to Magnolia Hall, (Dept. B107) 726 Andover Drive, Atlanta, GA 30327. Or Call (404) 351-1910

FREE CATALOG

SHAKER



Style that's right for today's home. New England made Shaker and Country Style home furnishings and home decorator accessories since 1947. Hundreds of unique items.

Yield House™

P.O. 2525, Dept. YH217, Conway, NH 03818

1-800-659-0206 ask for Dept. YH217

FACTORY DIRECT SUPER SAVINGS! LIFETIME GUARANTEE!

Custom Table Pads



NEW LOW PRICES!

FREE Product Info Kit: 1-800-444-0778 Ext. 200

GUARDIAN CUSTOM PRODUCTS Est. 1923

ALL MAJOR CREDIT CARDS ACCEPTED

www.guardian-tablepad.com

WALLPAPER & FABRICS

FREE DELIVERY UP TO 81% OFF ALL MAJOR BRANDS

WHOLESALE DISCOUNTS

- Orders Processed Same Day
- Have Name of Book, Pattern Number/Page No
- List Price and Amount of Rolls /Yards
- No Sales Tax (except NJ)

GUARANTEED LOWEST PRICES

1-800-843-6567

AMERICAN WALLCOVERING DISTRIBUTORS

2250 Route 22 • Union, New Jersey 07083

CAROLINA FURNITURE DIRECT



- Best Prices
- Knowledgable Sales Staff
- More Repeat Customers
- Insured In-Home Delivery

BBB CARE

Call Now For Quotes or Information

1-800-838-7647

GIVE YOUR KIDS MORE STRUCTURE.

Especially the kind we provide.



woodplay

JUST MENTION THIS AD AND GET 15% OFF PLAYSETS.

800-966-3752

http://www.woodplay.com

50 YEARS OF SERVICE AND SATISFACTIO

"Custom Order" FACTORY DIRECT

"Roosevelt Chair"



Select from hundreds of items-use your fabric or our fabrics including leather!

Hunt Galleries, Inc.

P.O. BOX 2324 HB97

Hickory, NC 28603

1-800-248-3876

Hunt Galleries, Inc.®

house beautiful

MARKETPLACE

CHINA - SILVER - CRYSTAL - GLASSWARE

BUY - SELL - LOCATE discontinued and inactive China, Crystal, Sterling, Stainless, Silverplate, Pewter, Dirilyte, Collectibles. All Manufacturers. Thousands of Patterns. (500)437-7666.

FREE WHOLESALE CRYSTAL CATALOG. Fine European Handcrafted Quality. Vases, Bowls, Stemware, Baskets, Barware, Miniatures, Figurines. Satisfaction Guaranteed. 1-800-GOLD-171, or www.crystalgift.com

CARPETING - FLOORING

CARPET EXPRESS "America's Floor Store" offers you true wholesale prices on Carpet, Vinyl, and Hardwood Flooring. Call toll free **1-800-922-5582.** Located: 915 Market St., Dalton GA 30720.

ACCESS CARPET. All Brands. Hardwood, Vinyl, Rugs, & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84.

FOR 25 YEARS THE TOP BRANDS OF CARPET, Vinyl, & Wood at the lowest prices. A. West & Co., Dalton, GA. 800-247-3707.

DALTON WHOLESALE FLOORS. 1-800-651-4543 FREE SAMPLES. Carpet, Vinyl, Hardwood, Shipped Anywhere. First Quality, All Major Lines. Major credit cards welcomed.

LEE'S CARPET SHOWCASE Distributor of major mills since 1980 - Free carpet samples - Vinyl - Hardwood - Pergo - Oriental Rugs - Padding. Visa/MC/Disc/Amex. Dalton, GA 1-800-433-8479.

FURNITURE

1-800-488-6493 CRAVEN FURNITURE HAS LOWEST PRICING ON BRAND NAMES FOR HOME/OFFICE FURNISHINGS. SPECIALIZING IN LEATHER, LEXINGTON, FLEXSTEEL PLUS MORE.

50% FURNITURE DISCOUNTS. 500 finest brands. In-home delivery since 1933. CHERRY HILL FURNITURE, High Point, NC 1-800-666-0933 brochures. 1-800-888-0933 quotes.

LIGHTING

SAVINGS TO 50% ON LIGHTING. 800-735-3377 ext. 189 for pricing or order our complete lighting catalog ($5 refundable). Since 1926. GOLDEN VALLEY LIGHTING, 274 Eastchester Drive, High Point, NC 27262.

BRASS BEDS - IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Layaway and payment plans. FREE color catalog. Brass Bed Shoppe, 12421HB Cedar Road, Cleveland Heights, OH 44106. (216)229-4900.

SHUTTERS

SHUTTERS - Wholesale. Interior/Exterior, all types. Plantation shutters our best seller. Finished/unfinished. Brochure $2.00. Shutter Depot. 437 LaGrange St., Greenville, GA 30222. 706-672-1214.

For more information on how to place an ad call: 1-800-324-4589 or write to: Kathleen Gleason, assmark, 512 W. Burlington Ave., La Grange, Il 60525



Look to Renovator's for period reproduction fixtures, lighting and hardware.

Plus, page after page of unique home remodeling and decorating ideas.

Choose from over 2,000 items, many from our own forge and foundry.

For a Free Catalog!
1-800-659-0203
Ask for Dept. 2417.

RENOVATOR'S P.O. 2515, Dept. 2417, Conway, NH 03818

house beautiful
ACCENTS

ADD A TOUCH OF
classic elegance
TO YOUR HOME

HANDMADE MINT JULEP CUP

You don't need to wait for a Kentucky Derby party to find a use for this delightful silver-plated cup. It's perfect for a small flower arrangement or as a decorative element all by itself. (4 inches high) #851818 $15.95; with three-letter monogram #851819 $24.95.

Hand-made in the USA

To order please call toll-free
1-800-285-7060

Visa, MasterCard, Discover and American Express are accepted.
You may also send check or money order to:

HOUSE BEAUTIFUL ACCENTS
P.O. Box 400821, Dept. HF071
Des Moines, IA 50340-0821

Please add $4.95 shipping and handling.



THE HEARST CORPORATION 1790 BROADWAY NY, NY 10019

GUARANTEED TO BE THE LOWEST PRICE...ALWAYS!
WALLPAPER AND BLINDS
We've merged with Style Wallcovering & Mary's Wallpaper to become the largest discounter, bringing you unbeatable buying power!
FREE Blind Sample Kit!
NEW LOWER PRICES!
• No extra processing fees!
• We only sell 1st quality name-brands!
• Your satisfaction guaranteed!
LEVOLOR BALI Knoll Verosol Hunterdouglas
UP TO 82% OFF
FREE SHIPPING WITHIN 48 HOURS!
1-800-477-8000
MINIS • VERTICALS • DUETTE® SHADES
PLEATED SHADES • WOODS • SHUTTERS
EVERY PATTERN FROM EVERY BOOK SEEN ANYWHERE!
NOW OPEN 7 DAYS A WEEK!
Weekdays 7:00 a.m. to 12:00 midnight Sat. & Sun. 8:00 a.m. to 10:00 p.m.
400 GALLERIA #400 • SOUTHFIELD, MI 48034
NATIONAL BLIND & WALLPAPER FACTORY
NOBODY SELLS FOR LESS!

$$$ SAVE $$$ SAVE $$$ SAVE $$$
DECORATOR FABRICS
First Quality
Low, Low, Prices!
Give us manufacturer's name, pattern, color and yardage.
ALL MAJOR COMPANIES.
FREE SHIPPING
ABC Decorative Fabrics
2410 29th Ave. N. • Clearwater, FL 34621
TOLL FREE 1-800-500-9022
Mon.-Sat. 9a.m.-5:30p.m. EST
In-stock merchandise from the major mills.
$$$ SAVE $$$ SAVE $$$ SAVE $$$

ANTIQUE QUILTS
Unique selection of antique quilts from Pennsylvania in excellent condition. Send $7 for current color photos & catalog. Satisfaction Guaranteed!
THE ANTIQUE QUILT SOURCE
385 Springview Road, Dept. H.B.,
Carlisle, PA 17013 (717) 245-2054

Fine Leather FURNITURE
Nationwide Delivery
All Major Credit Cards Accepted
Call For Our 68 Page Color Catalog - $5
Receive A Credit With Your Purchase
GUARANTEED SAVINGS AND SERVICE
WELLINGTON'S FURNITURE
Box 1849, Blowing Rock, NC 28605 (Mon-Sat 9-6 ET)
800-262-1049 www.fineleatherfurniture.com

FABRIC - WALLPAPER - STENCILS
Stencil Kits!
Discount Wallcovering
Up To 82% Off Msrp
Satisfaction Guaranteed
1-800-870-6468
FABRICS
Call w/ Manufacturer & Pattern
STENCIL KITS
Call for Full Color Samples - $2 Postage fee is refundable
Same Day Processing
FREE SHIPPING ALWAYS 1st QUALITY
Discount Wallcovering Montville NJ 07045
The Difference is SERVICE

Learn Interior Decorating at home
• America's Largest Decorating School
• America's Most Complete Course
• Only School with Full Videotape Training
• Only School with Full Audiotape Training
• Only School with FREE Membership in nationwide Furniture Discount Club
FREE CATALOG • 800-451-SHEFF
Name
Address
City/State/Zip
Sheffield School of Interior Design
211 E. 43 St., Dept. HB 107, New York 10017

To advertise your product in House Beautiful's Shopper Section, contact Kara Petry at(212) 649-3228 or fax(212) 258-2253.

house beautiful

AD-LINK

For a direct link to our advertisers call the following toll-free numbers or log-in to a web site address.

Automotive

Audi A4 1.8T ■ http://www.audi.com
Aurora by Oldsmobile ■ 1-800-718-7778
http://www.oldsmobile.com
Buick Motor Division ■ 1-800-4ABUICK
Catera ■ 1-800-333-4CAD
http://www.catera.com
Chevrolet Motor Division ■ 1-800-950-2438
http://www.chevrolet.com/car
Chrysler Brand ■ 1-800-4ACHRYSLER
Chrysler Corporations ■ 1-800-GREATCARS
http://www.chryslercorp.com
Dodge ■ http://www.4adodge.com
Jimmy by GMC ■ 1-800-GMC-8782
http://www.gmc.com
Mercury Mountaineer ■ 1-800-531-6870
http://www.mercuryvehicles.com
Navigator from Lincoln ■ 1-888-2ANYWHERE
http://www.lincolnvehicles.com

Home Furnishings

525 Made in America Homewear
http://www.525madeinamerica.com
Baker Furniture ■ 1-800-59BAKER
Beacon Hill ■ 1-800-921-5050
Bernhardt ■ 1-800-345-9875
Broyhill Furniture Industries ■ 1-800-3BROYHILL
Design Centers International ■ 1-800-743-2727
Drexel Heritage Furnishings ■ 1-800-916-1986
http://www.drexelheritage.com
Fran's Wicker & Rattan Furniture ■ 1-800-531-1511
H.A. Framburg ■ 1-800-796-5514
JC Penney Home Collection ■ 1-800-852-4498
LaBarge ■ 1-800-692-2112
McGuire ■ 1-800-662-4847
http://www.mcguirefurniture.com
Norwalk Furniture ■ 1-888-NORWALK
Pacific Design Center ■ 1-800-732-3272
http://www.pacificdc.com
Pier 1 Imports ■ 1-800-447-4371
http://www.pier1.com
Schonbek Worldwide Lighting ■ 1-800-836-1892
http://www.schonbek.com
Wamsutta ■ 1-800-344-2142
Waterford Society ■ 1-800-444-1997
http://www.waterford-usa.com
Waverly ■ 1-800-423-5881
Wools of New Zealand ■ 1-800-452-8864
http://www.iweb.net/nzwool

Kitchen & Bath

Bosche Dishwashers ■ 1-800-866-2022
Calphalon ■ 1-800-809-7267
http://www.calphalon.com
Dacor ■ http://www.dacorappl.
Jenn-Air ■ 1-800-JENN-AIR
http://www.jennair.com
Kohler Company ■ 1-800-4KOHLER ext
http://www.kohlerco.com
Kohler Coordinates ■ 1-800-772-1814 ext
Thermador ■ 1-800-656-9226 ext.
http://www.thermador.com
Whirlpool ■ 1-800-253-1301
http://www.whirlpoolappliances.com

Windows

Andersen® Windows & Patio Doors
1-800-426-4261
Hurd Millwork Company ■ 1-800-2BE-HURD
http://www.hurd.com
Marvin Windows & Doors ■ 1-800-346-5128
http://www.marvin.com
Pozzi Wood Windows ■ 1-800-257-9663
http://www.pozzi.com
Velux Roof Windows & Skylights
1-800-283-2831
Weathershield ■ 1-800-477-6808
http://www.weathershield.com

Miscellaneous

American Institute of Architects
1-800-AIA-9930 ■ http://www.aia.org
Atrovent Nasal Spray ■ 1-888-ATROVENT
http://www.atrovent.com
Biltmore Estates ■ 1-800-411-2529
Bruce Hardwood Floors ■ 1-800-722-4647
DeBeers ■ 1-800-FOREVER
http://www.adiamondisforever.com
Lindal Cedar Homes ■ 1-800-426-0536
http://www.lindal.com
L.L.Bean ■ http://www.llbean.com
Mannington Impressions Collection
1-800-443-5667
Overhead Door Corporation ■ 1-800-929-DOOR
Pergo Original Flooring ■ 1-800-337-3746
http://www.pergo.com
Purina Cat Chow Special Care®
1-800-CAT-CARE
Rainbow International Carpet Care & Restoration Speci
1-800-840-7404 ■ http://www.rainbowin
Sauder Woodworking Co. ■ 1-800-4-SAUDER
http://www.sauder.com
Sherwin Williams ■ 1-800-4-SHERWIN
Spiegel ■ 1-800-345-4500
http://www.spiegel.com
Sunbrella®/Somfy® Retractable Awnings
1-800-441-5118
Tile Promotion Board ■ 1-800-881-8453
Wilsonart Flooring ■ 1-800-710-8846

Life's burning questions.



why does money in my wallet have such a hard time staying there?

what kind of wine goes with fish sticks?

if the chair has horizontal stripes, will I look fat sitting in it?

why is my husband only capable of showing emotion during sporting events?

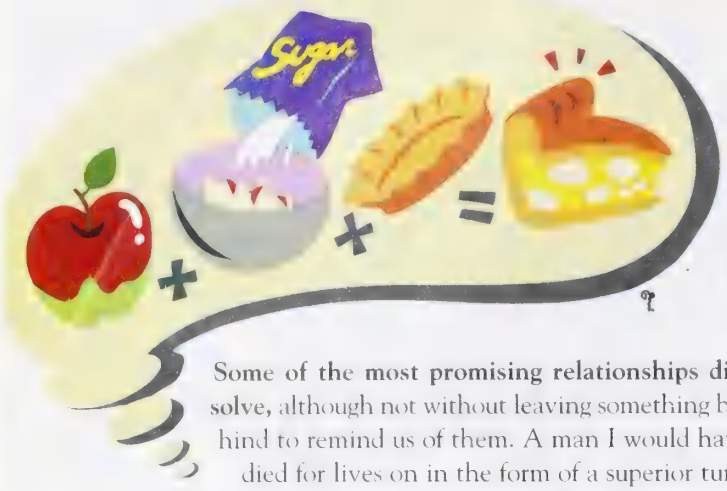
Join hosts Toni DiBuono and Deborah Duncan for answers.

Our home

Weekdays at 11am et/pt and Saturdays at 12:00pm et/pt

visit us @: www.lifetimetv.com

Lifetime
Television for Women



EASY AS PIE

By Phyllis Theroux

Some of the most promising relationships dissolve, although not without leaving something behind to remind us of them. A man I would have died for lives on in the form of a superior tuna fish sandwich. (Substitute chopped apple for onions, add a dash of curry to the mayonnaise.) Another man surfaces every time I sweep the floor with the broom he left behind. But my former sister-in-law gave me the best gift of all, the ability to make an apple pie without a recipe.

I come from a family whose "recipes" tend to come in cans. We do not cook as much as we converse, over endless cups of coffee, while things quietly burn to a crisp on the stove. But the idea of making anything—good or bad—without a recipe is unthinkable, like driving without holding on to the steering wheel. This is not to imply that I actually use recipes very often. Boiling water and melting butter don't require it. But like the complete works of Shakespeare, cookbooks make me feel secure.

Over time the cookbooks in my kitchen have sorted themselves out into four basic categories: old *(The Joy of Cooking)*, ambitious *(The Silver Palate Cookbook)*, corrective *(The Carbohydrate Addict's Diet)*, and excessive *(The Potato Experience)*. There is also one by a voluptuous restaurateur whose romantic life I imagine to be as fabulous and unobtainable as the ingredients she requires for her dishes. But until my sister-in-law came along, I considered the best dishes to be those made by someone else—so that I could keep on reading *The New Yorker* without having to stop and measure a quarter teaspoon of something alien, like cream of tartar, into a bowl.

This point of view kept me in a cultural cul-de-sac, with all the other women (I imagine them with sharp features and defensively folded arms) who did not know how to make Baked Alaska or give their children Christmas memories. Being able to produce an apple pie enables me to take my place in the long line of women who have filled their houses with the smell of cinnamon and made other people feel inferior because they didn't know how to crimp a piecrust. I do. And if you read along with me, so will you.

Peel, core, and slice six tart apples, or five or seven; it will not throw off the results. The hardest part is now over. Put the slices in a large bowl, hand-toss with enough cinnamon sugar to coat the slices. Take a premade piecrust (a giant advance in technology) and lay it in a pie plate. Heap apples on top, dot with butter, dust with flour, squeeze juice of half a lemon over apples. Cover with top crust. Seal the bottom and top crust edges together by pressing down the edges with the tines of a fork. Puncture top crust in several places and brush lightly with milk or egg white. Bake at 425° for 15 minutes, 325° for the next 35 to 40. You are now done.

How such a simple procedure could ever have been considered daunting escapes me. There is no measuring, very little counting (except of the apples), and while you have to use both hands, you can definitely be thinking about something else, even something very complicated, like the situation in Bosnia or how to raise a teenager, at the same time. And the rewards are disproportionately great.

There is something about setting a homemade apple pie upon the table that softens people's faces, the way a pretty baby rearranges someone's expression. Even people who don't eat pie look at you as if you've done something quite wonderful—like returning their overdue books to the library, or going ahead to pay their bridge toll.

Apple pie and its seductive cousin, apple pie à la mode, are as popular as ever, even though people are watching their waistlines and their watches, despite the fact that it takes less time to make an apple pie than it does to have a bath. But when I told my friend Sarah how little time it takes she replied tersely, "I know. You make it just the way my aunt does. . . ." She paused. ". . . But I won't hold that against you."

"What do you mean? Don't you like your aunt's apple pie?" (I was too afraid to ask her directly if she liked mine.)

"If I'm hungry enough," she answered. "But for some reason, even though you both make it exactly the same way, her pie has no flavor, and yours does."

"Maybe her apples aren't tart enough," I offered.

"Or maybe," she countered, "she doesn't make the connection between the pie and the people she's cooking it for. In my opinion, she doesn't care."

My entire life in the kitchen passed before my eyes. Is enthusiasm an actual cooking ingredient? Can love compensate for lack of expertise? I am not sure. But that long-ago afternoon, when my brand-new sister-in-law with the cornflower blue eyes and blonde hair cleared a space upon my kitchen table to show me how easy as pie making an apple pie was, is as clear as the memory of her fingers as they swiftly went round the pie fluting the edges.

At the time I did not know that this was an important occasion. Or that she would not be my sister-in-law forever. We were both just beginning our adult lives, which would be full of brooms and tuna fish sandwiches and unexpected developments that would set my sister-in-law upon a different path in the wood. But it is what we hand down that continues to connect us. And every time I take one of my former sister-in-law's apple pies out of the oven, I reconnect with her. ■

November

BURLINGAME PUBLIC LIBRARY
3 9042 04363462 2

house beautiful

CENTURY OF STYLE TO INSPIRE YOUR OWN

Tips From Our 101 Top Decorators

What They Like, Where They Shop

The New Romantic Minimalism

The Vice President At Home in Washington

BURLINGAME
DEC - 1 1997
LIBRARY

HOUSTON, SAN FRANCISCO, DALLAS, CLEVELAND, TROY,



| THE BARBARA BARRY COLLECTION BY BAKER |

BAKER KNAPP & TUBBS SHOWROOMS: NEW YORK, LOS ANGELES, CHICAGO, ATLANTA,

WASHINGTON D.C., MINNEAPOLIS, PHILADELPHIA, PARIS

HIGH POINT, SEATTLE, DANIA, LAGUNA N[illegible]

QUIETLY ALLUDING TO THE PAST. AND ALL THAT

DELIGHTS US IN THIS MOMENT.

SHAPED BY AN AESTHETIC THAT HONORS THE

RESTRAINT OF SIMPLICITY. THE NUANCE OF

HISTORY AND THE MUSIC OF FORM.

A PART OF EVERYTHING THAT IS FINE AND MIR-

RORS BACK TO US OUR HUMAN DELIGHT IN

GRACE AND LUXURY. OUR FEELING

FOR WHAT REALLY MATTERS AND WILL LAST. FROM

GENERATION TO GENERATION BAKER TAKES

ITS PLACE AMONG THE THINGS WE HOLD PRICELESS.

Baker

1.800.592.2537

OF RETAILERS IN YOUR AREA. BAKER FURNITURE, POST OFFICE BOX 887, GRAND RAPIDS, MICHIGAN 49501. www.bakerfurniture.com

PLEASE CALL 1.800.59BAKER FOR INFORMATION ABOUT OTHER FINE COLLECTIONS OR FOR A LIST



Make light of the dark.

Estée Lauder invents

Uncircle

Eye Treatment for Dark Circles

Once, all you could do was disguise dark circles. But now, Uncircle makes them far less visible. Within weeks, this technologically advanced formula diminishes the appearance of undereye circles and even discourages their reappearance. And there are other important benefits: it also hydrates and gently smooths away fine lines. So very soon, you'll see an absolutely luminous, revitalized new look.

Uncircle. The difference is night and day.



ESTĒE LAUDER



Think genuine German road rocket. With a space booster. A cool and clever fusion of room and

class-exclusive 5-speed Tiptronic*  gearbox that lets you cruise in automatic or shift away for higher perfo

and bursting with energy, its 190 hp, 30-valve V6 begs you to simply get on with it. Go. Now. Anywhere y

Audi A4 Avant, from $30,465.* It's one road-swallowing, gear-gobbling sports sedan with a difference. A b

Call 1-800-FOR-AUDI for more about the Audi A4 Avant and a dealer near you or visit us at: www.audiusa.com.*MSRP of 1998 Audi A4
"Audi," "A4" and the four rings emblem are registered trademarks, "Avant" is a trademark



have-your-cake-and-eat-the-road-too Audi A4 AVANT. With the adrenaline boost of a

r is more than a pretty poser. It's a real player. With all the right moves. Totally buffed, bulging in all the right places

ne. The way we see it, you're growing up, not old before your time. The outrageously inclusive, exclusive

ughly Teutonic. With a tantalizing twist. Get ready for the ride of your life.®

Audi

eel drive and 5-speed Tiptronic transmission not including dealer prep., destination charge, taxes, license. Actual dealer price may vary.
c" is a registered trademark of Dr. Ing. h.c. F. Porsche AG. ©1997 Audi of America, Inc.





A great frame does more than beautify the art it surrounds. It touches the entire room, adding elegance and personal style. For the best in custom frames, ask your framer to see the Larson-Juhl Collection.

SHOWN: "IMPERIAL" FRAME. THROUGH CUSTOM FRAMERS AND DESIGNERS.

LARSON·JUHL

ADDING ARTISTRY TO ART
WARMTH TO LIVING


Q.

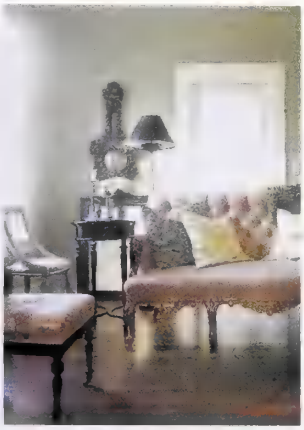
A.

1. No way. Would *you* put wood in a bathroom?
2. It's laminate. Pergo laminate.
3. It doesn't tear like vinyl or stain like grout, to name two.
4. Spill anything. Nail polish, hair color–no cosmetic damage.
5. A 15-year triple warranty. Wear, stains, fading.
6. Vacuum, damp mop, wipe with a towel. Whatever's easiest.
7. Well, we did invent laminate flooring. And we've spent 20 years perfecting it.
8. 1-800-337-3746 (a.k.a. 1-800-33-PERGO).
9. Names of stores near you and a free idea book.
10. The neighbors can't, but passing birds sure get an eyeful.

Original PERGO®

The revolutionary laminate floor from Sweden.


The possibilities are endless.
LIZ AT HOME
LIZ CLAIBORNE
BLOOMINGDALE'S • DILLARD'S • GOLDSMITH'S
MACY'S • PROFFITT'S • RICH'S • THE BON MARCHÉ
FOR ADDITIONAL INFORMATION CALL 1-800-LC7-7522



CONTENTS

ON THE COVER: Here's a new viewpoint: Although antique furniture usually stands in ornate surroundings, and minimalist settings usually contain super-simple furniture, museum curator George Shackelford places his fine old pieces on a bare stage. We call it romantic minimalism. See page 126. Photograph by Fran Brennan

101 WHAT THE PROS KNOW The editor's page

102 ONE HOUSE, FOUR LIVES A restorer of paintings, an art-gallery keeper, a ceramics collector and dealer: Catherine Binda-Sterling is all of these, and her lives combine in her 14-room Provençal townhouse. By Christopher Petkanas



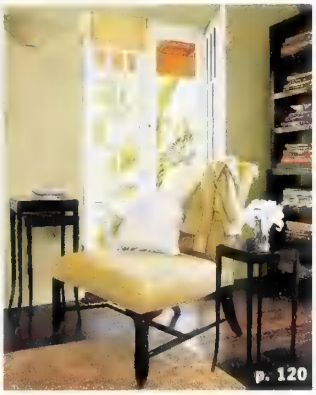
110 PERSONAL ENVIRONMENT



House Beautiful pays a visit to the Vice President's Residence
By Marian Burros

120 A FURNITURE WARDROBE
In her own version of diverse classics, Barbara Barry designs a new collection for Baker Furniture that mixes in infinite combinations
By Christine Pittel

126 CURATOR'S CHOICE
Short on curtains and rugs, long on 19th-century antiques, a fine-art expert's house is worth studying. By Carol Prisant



132 ALTOGETHER FITTING
A gardener passionate about straight lines and symmetry came up with a formal plan that's not too grand for his rustic Connecticut site
By George Schoellkopf



140 INTERACTIVE A vibrant interior enhances a noteworthy collection of 20th-century furniture. By Susan Zevon

146 PRACTICE MAKES PERFECT
On the fourth try, a food professional and her builder husband achieve their ideal kitchen
By June Kurt

150 CROWD PLEASERS
Chili, cassoulet, and other casseroles for holiday parties
By Jane Ellis



Imagine yourself in a Mercury

Maybe the greatest possessions aren't the ones you hold in your hand. At Mercury, we believe they're the images and experiences you collect in



our travels. That's why Mountaineer is available with assle-free all-wheel drive, along with a spirited V-8 and n interior that leaves nothing out – to help add more adventures to your collection. Even if they don't fit in a souvenir box. Call 1 800 446-8888 for a free brochure or visit www.mercuryvehicles.com for more information.


p. 32

23 THOUGHTS OF HOME
The Night Gardener. By Marjorie Sandor

32 STYLE BEAT Retro designs. Window shades and hardware. Beautifully packaged gourmet treats

40 NEWS Lamps based on Brancusi. A decorator's TriBeCa shop. Restoring Castle Clinton. A designer Christmas tree. Events and exhibitions this month

44 101 DESIGNERS Our 1997 list of the country's most influential decorators. By Elizabeth H. Hunter and Jill Kirchner


p. 40

68 SCRAPBOOK One Small Step
By Margaret Kennedy


p. 44

72 IN THE GARDEN Our contributing editor found the plants of New Zealand's North Island at their glorious best in November. By Ken Druse

76 TRAVEL Along the Hudson River in Dutchess County you can trace the story of the state's first families. By R.W. Apple Jr.

86 ARCHITECTURE Seeing two Mies van der Rohe houses up close. By Thomas Connors

88 DECORATIVE ARTS A splendid new book about Tiffany & Co. celebrates ten decades of classic design. By Christine Pittel

90 REMODELING A food writer's quest for a kitchen with 1930s charm. By Regina Schrambling

94 ABOUT BOOKS The rock-bound architecture of H.H. Richardson
By Martin Filler

98 DESIGN WATCH Achille Castiglioni's iconoclastic furniture
By Jeffrey Schaper


p. 76



p. 90

162 ASK THE EXPERTS
Antiques prices and provenances

165 PRICES & SOURCES

168 READER INFORMATION Where to find it

174 BEAUTIFUL FINDS

180 HOMING IN Benefits of Bad Taste
By Phyllis Theroux



THE MOOD OF A ROOM CAN BE DRAMATICALLY ALTERED BY COMBINING TWO BASIC ELEMENTS. SUNLIGHT. AND SILHOUETTE® FROM HUNTER DOUGLAS.



Only soft, sheer Silhouette® window shadings have the remarkable ability to take the natural radiance of sunlight and dramatically alter it to transform the mood of any room. An extraordinary combination of sheer and translucent fabrics meet in a flash of brilliance called Silhouette. Only from Hunter Douglas. To learn more about how Silhouette can transform your world, call 1-800-22-STYLE.

HunterDouglas
WINDOW FASHIONS

CHANGING THE WORLD ONE WINDOW AT A TIME

A VERY SPECIAL FREE GIFT WITH PURCHASE FROM THOMASVILLE.

What better way to top off your Thomasville Dining Room purchase than with a Lenox gift certificate worth up to $500.*

Choose from a special selection of their most popular items for the table, as well as an assortment of ideal gift pieces.

For full details, call us toll-free at 1-800-927-9178.

Or visit our website: www.thomasville.com



*Offer good at participating retailers only. Sale prices may vary. Sale and gift offer valid on dining room purchases from 9/24/97 through 12/2/97. Minimum purchase $1,000. ©1997 Thomasville Furniture Industries

house beautiful

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — JANE MARGOLIES
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER
Editor at Large — WENDY GOODMAN

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors — ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (West Coast)
Associate Editor — MELISSA FILIDES
Assistants — FROUWKJE GILKEY, OLGA NAIMAN

ARCHITECTURE
Senior Editor — SUSAN ZEVON
Assistant — SARA MARISA BLISS

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — JENNIFER CARLING
Art Manager — MEREDITH LUBBEN
Designer — SARAH A.S. BALL
Computer Artist — BARTEK MALYSA

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Features Assistant — CHRISTINA WILSON

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor in Chief — JESSICA L. GOLDBERG
Assistant to the Executive Editor — CHAR HATCH LANGOS
Administrative Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB
Editorial Assistant — ALFRED NIVENS

CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Gardening — KEN DRUSE
Special Projects — BEVERLY McGUIRE SCHNUR
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — MELISSA FILIDES
Tabletop — DARA CAPONIGRO
Lighting/Accessories — FROUWKJE GILKEY
Floor Coverings — MELISSA FILIDES
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Building/Remodeling — SARA MARISA BLISS
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO



At Thomasville you always get a lot for your money. But during our Dining Room Sale, it's more than you ever imagined.

Right now, for example, a table and four side chairs from our Bridges Collection is under $1,800.* As a bonus, you'll receive a Lenox® gift certificate with your purchase. For details, see our ad at left or visit your participating Thomasville retailer. This offer ends soon, so come and get it.

The Dining Room Sale

COME AND GET IT.



Thomasville®

MAKE YOURSELF AT HOME



Tufenkian Tibetan Carpets' Designers' Reserve Collection is available at these fine dealers:

Scottsdale, AZ / 602.941.2995
DAVID E. ADLER, INC.

West Hollywood, CA / 310.859.6333
DECORATIVE CARPETS

San Francisco, CA / 415.626.1005
FLOORDESIGNS, INC. (To the Trade Only)

Costa Mesa, CA / 714.549.1442
THE SHOWPLACE SOUTH
(To the Trade Only)

Denver, CO / 303.722.4700
FLOOR COVERINGS BY CPA

Washington, DC / 202.646.1300
DESIGN CENTER CARPETS, INC.

Miami, FL / 305.576.5900
CARPET CREATIONS, INC.

Atlanta, GA / 404.262.1720
DESIGNER CARPETS

Chicago, IL / 312.670.2370
ORIENTAL RUGS INTERNATIONAL (O.R.I.)

Indianapolis, IN / 317.255.3730
JOSEPH'S ORIENTAL RUG IMPORTS

Kansas City Area, KS / 913.362.2006
MUNDY & YAZDI ORIENTAL RUGS

New Orleans, LA / 504.891.3304
JACQUELINE VANCE RUGS

Boston, MA / 617.426.3302
STEVEN KING, INC.

Bloomfield Hills, MI / 248.647.5250
McQUEEN'S

Minneapolis, MN / 612.339.6030
WESKUSKE

New York, NY / 212.688.1770
PATTERSON, FLYNN & MARTIN, INC.
(To The Trade Only)

Cincinnati, OH / 513.793.9505
THE RUG GALLERY

Columbus, OH / 614.294.3345
K.A. MENENDIAN

Portland, OR / 503.222.3428
TUFENKIAN

Philadelphia, PA / 215.557.7990
MARC PHILLIPS DECORATIVE RUGS

Pittsburgh, PA / 412.421.8828
WEISSHOUSE

Austin, TX / 512.499.0456
DAVID ALAN RUGS AT WHIT HANKS

Dallas, TX / 214.748.7550
Houston, TX / 713.961.4665
EMMET PERRY & CO.

Salt Lake City, UT / 801.575.6525
REGENCY ROYALE

Seattle, WA / 206.762.0323
M.C. WHITNEY & CO.

TUFENKIAN

TUFENKIAN

TIBETAN CARPET
DESIGNER
RESERVE
COLLECTION

TUFENKIAN INTRODUCES AN ELEGANT COLLECTION OF HANDMADE A
RUGS IN THE CONTEMPORARY TRADITION, DESIGNED BY BARBARA BA
KELVIN WALZ, AND WILLIAM GEORGIS. SHOWN IS DOTS IN MOSS DESIG
BY BARBARA BARRY. FOR A COLOR BROCHURE, AND THE DEALER NEAR
YOU PLEASE CALL 1-800-435-7568 EXT. 3



Isn't everybody? And the last place you want to see those wrinkles is when you're wallpapering. At Village, we want to make your project easier. With the helpful advice on this page, and the fact that we're in stock at a retailer near you. Village. Because when you're ready, we're ready to roll.



If wallpaper wrinkles, it's probably not aligned correctly at the seam. Don't try to stretch or force it. Gently remove the strip and reposition it on the wall, then tap into place along the seam. Smooth with smoothing tool, fanning from the midpoint out.

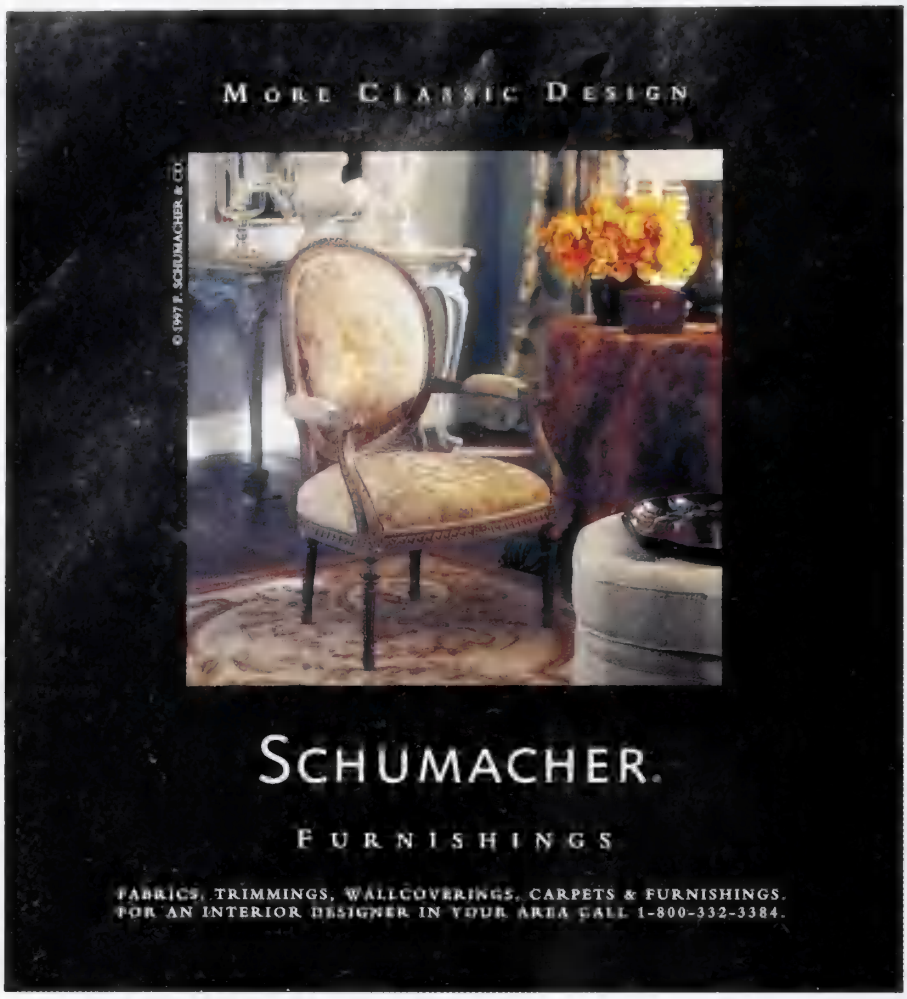
For a retailer near you, call 1-800-552-WALL and ask for Dept. 8.

©1997 F. Schumacher & Co.

Village®

WALLPAPER

Ready to roll.





house beautiful

CINDY SPERLING SPENGLER
Vice President/Publisher

KATE KELLY SMITH — Advertising Director
DONALD SCHMOLL — Marketing Director

ANGUS MACAULAY
Eastern Sales Manager

NEW YORK
ROSEANNE F. AMOLSI, LYNN GALVIN,
JENNIFER H. ROBERTS, WILLIAM K. ROGERS, JR.
1700 Broadway, New York, NY 10019
(212) 903-5100; Fax (212) 586-3489

DIRECT RESPONSE
Corporate Director: MARY HAYES
Senior Account Manager: KARA PALAZZOTTO
(212) 649-3228; Fax (212) 258-2253

CHARLOTTE
Manager: JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street,
Charlotte, NC 28202; (704) 348-8300; Fax (704) 376-3926

CHICAGO
Manager: JENNIFER A. SMYTH
Account Executives: PATRICIA M. SMALL, AMY SNYDER
1 South Wacker Drive, Chicago, IL 60606
(312) 984-5151; Fax (312) 984-5110

DALLAS
TERRIE REDDING, BETH WEST
Ingersoll-Redding & Partners
14841 Landmark Blvd., Suite 230, Dallas, TX 75240
(972) 960-8985; Fax (972) 385-9347

DETROIT
Manager: CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc.
2301 West Big Beaver Road, Troy, MI 48084
(810) 649-1567; Fax (810) 643-8166

WEST COAST
Manager: J. MICHAEL LITTLE
5900 Ocean Park Boulevard, Santa Monica, CA 90405
(310) 314-7565; Fax (310) 450-7895

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan
39-2-7600451; Fax: 39-2-7600-08156

Business Manager: RAE M. CAZZOLA
Advertising Production Manager: GERALD LOMATO
Assistant Production Manager: ERIC D. BURGESS

MARKETING & PROMOTION
Promotion Director: SUSAN WALTON
Promotion Manager: KIMBERLY F. PFEIFLE
Marketing Promotion Associate: MICHAEL DICHIARA
Marketing Promotion Assistants: BAILEY BRAINSTREET, MAUREEN MALETTA
Special Projects: LISA A. LACHOWETZ
Research Director: JAY POWELL
Research Associate: MARIELLA NARDI

Assistants: AMANDA FURR (Charlotte), NANCY MEIERKORT (Chicago), STEPHANIE BOUDREAUX (Dallas), KRISTIN PALIZZI (Detroit), URSULA EDWARDS (West Coast)

PUBLISHED BY THE HEARST CORPORATION
President & Chief Executive Officer
FRANK A. BENNACK, JR.
Chairman: GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer
GILBERT C. MAURER
Executive Vice-President
VICTOR F. GANZI

President, Hearst Magazines Division
CATHLEEN BLACK
Executive Vice-President: K. ROBERT BRINK
Executive Vice-President: MARK F. MILLER
Senior Vice-President, Group Publishing Director: ANNE SUTHERLAND FUCHS
Publishing Consultant: RICHARD E. DEEMS
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL Mail Preference Service, PO Box 7124, Red Oak, IA 51591-0224. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to make that subscription to provide prompt delivery either by the Postal Service or electronic carrier and to 12 weeks. If this occurs by chance you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing us on renewing your subscription. Renewal orders should be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions $16.95 for 1 year, $31.95 for 2 years. Canada and all other countries, add $16 for each year. Canada: BN 888 302 913 RT. Address all subscription inquiries to: Hearst, Customer Service Dept., House Beautiful, PO Box 7124, Red Oak, IA 51591 or call 515-282-1528.

Printed in USA



LISA SAPER

THE NIGHT GARDENER

By Marjorie Sandor

The house came with a garden. This seemed ordinary enough until the woman selling the house looked me dead in the eye and said, "We put a lot of work into that garden; it's going to be hard to leave." The woman was an artist, it turned out, a painter. Her name was Drusilla. She had wild black hair and the unnaturally steady gaze of a hypnotist at work. I heard the warning in her voice, the implicit command: You will maintain it, you will not let it die. I nodded obediently. I was a newcomer to Oregon, newly fled from North Florida's steamy grip. I would learn what unspoken codes governed this lush valley with its benign blue summers, where all those people in covered wagons were headed a hundred years ago, suffering hunger and heat-stroke to get to the Promised Land. This garden was not a legacy I wanted to mess up.

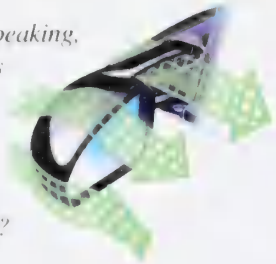
Drusilla (I have changed the names) invited me to sit at her table. She gave my young daughter a bowl of yellow plums and took me around to see her work. Her paintings tended toward the mystical, the feminine: the sacred site at Delphi, the deep insides of orchids. In another age she would have been secretly consulted for the healing properties of plants, then burned at the stake. I looked around. Sunlight played on hardwood floors and arched doorways. Below the kitchen window were circa 1929 tiles of pink and green tulips. Somewhere I heard a wind chime. "We want the house," I said, forgetting that my husband, somewhere upstairs with her husband, might have an opinion about this, too.

All summer, waiting in a rental for the loan to clear, we took friends to visit the house. Drusilla encouraged us to do this. Come anytime, she said, and please, if we're not home, take what you want from the garden. Feel free to come inside, she added, showing me where they kept the extra key hidden under a flowerpot.

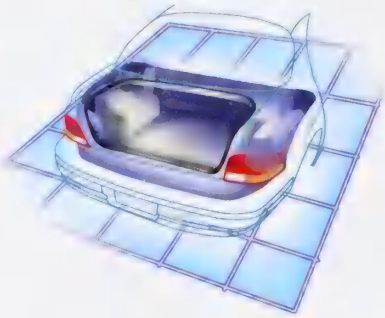
The temptation was too great. Once when they were out of town, the three of us ran through the whole house, right up into their bedroom, running our fingertips along the walls, making insolent jokes about the paintings. Back in the garden and only slightly calmer, I cut flowers while my husband and daughter gathered plums and tomatoes until everybody's arms were full. Just as we were leaving, Drusilla and her husband came home, catching us on the back steps with our stolen bounty. "Hi," I said, my face red. "Is this okay?" I felt we had come to her garden like invaders. She undoubtedly agreed.

"I've never gardened," I confessed as we were leaving. She smiled—barely—and held me briefly with those eyes. Clearly she already knew this about me: this, and possibly more. "If you ever need help, don't hesitate to call," she said. "We're only moving a mile out of town. If you want to know where we planted anything, like the delphiniums, >

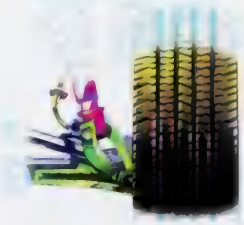
Aerodynamically speaking, a Dodge Stratus is one slippery car. Is it possible to see the future, then, in the rear-view mirror?



Dodge pioneered the cab-forward design concept – moving the wheels out to the corners and sliding the passenger compartment forward. Can cab-forward roominess create more room even in the trunk?



You'd expect a race c to be graded on a cur Well, if race cars inspire us to modif a double-wishbone suspension can you handle it?





Powder-coat paint technology will give you a paint finish tough enough to help protect a car's shiny overcoat from flying gravel. When it comes to what you'll expect down the road, do we have things pretty well covered?

It's a simple engineering principle: lose weight, gain performance. But can a whole battery of ideas that enhance performance include simply moving the battery?



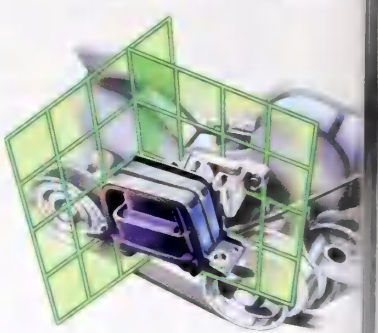
These are the questions.



Do you have to choose between the convenience of an automatic transmission and the performance of manual shifting? Or can an available AutoStick® transaxle shift an automatic a little more toward fun?



Take something as simple as an engine mount – a combination of steel and rubber that holds the engine to the frame rail. Can we mount a good argument that a device filled with liquid could minimize engine vibration and help make things quieter?



Car chassis have traditionally been built on a "floor pan" design. Can a platform that incorporates a continuous rigid, ladder-type frame improve ride and handling characteristics? Can this help us reach a high level of performance?



Let's see, there's more room up front. There's more room in back. Is everyone comfortable with cab-forward?

If you have more questions about St call 1-800-4-A-DODGE for the ans Or visit our Web site at www.4adodg

Always use seat belts.
Remember a backseat is the safest place for child

This is the answer.



Stratus The New Dodge

"I'll be right over," she said, and quicker than an ambulance she was there, standing with tragic calm on the walk, her hair as wild as Medusa's

please, *please* call. I loved this garden." I noticed the past tense. Surely this was a sign that she would eventually let go. I was spooked anyway.

For the sake of domestic harmony, my husband and I decided to split the gardening responsibilities: He agreed to take on the backyard, with its raised beds for vegetables and perennials, the three-bin composting system, the small lawn. Already he was appraising the beds with a cool gaze. "Triage," he said. "We only need about half of it. Our girl's going to need more grass, for cartwheels."

I admired his fearlessness before plunging into my own private sense of inadequacy, for my mission would be to keep from destroying the English-style cottage garden that faced the street, a garden that turned out to be famous in the neighborhood. People from two blocks away dropped by to welcome us, or warn us—which was it? "Oh, you've got Drusilla's garden now," they said. "It's a big favorite around here." Another neighbor was more direct. "I give you a year, two at the outside, before you put in a lawn. Good luck."

But good luck was exactly the way it felt that first season. In February the crocuses came up—small, tentative, easily weighed down. Then at last the tulips and daffodils emerged with sturdy authority—even the late-winter rains of western Oregon could not bend them. March and April brought a raucous display of azaleas, candytuft, and rhododendrons, a lilac that leaned too close to the driveway, forever wounded by the car. Then it was May, and there were impossible floods of light, and yellow coreopsis with blood-red centers, blueberries, daylilies, and a purple butterfly bush just beginning to rise above the front window—there was no telling how high it might go. In July, spires of white phlox shone madly in moonlight, shasta daisies leaned heavily against the delicate gold crowns of 'Gold Coronation' yarrow. I spent hours poring over my *Sunset Western Garden Book*. It was exhausting just learning the names.

I cultivated new friends, two of whom turned out to be veteran gardeners. They humored me, escorted me through mazelike nurseries, and stood in the front garden with me for hours, discussing ways to "fill in the holes." For this was the great mystery: There were holes. Big summertime holes.

At last I telephoned Drusilla, trembling. "What should be there?" I asked. "I'll be right over," she said, and quicker than an ambulance she was there, standing with tragic calm on the front walk, her hair wild as Medusa's. She looked down at the barren space and in that small eternity, it dawned on me what I had done: In my spring weeding fervor, I must have yanked out the tender first shoots, in some cases the whole root ball, of several plants.

"Giant Pacific delphinium," she said.

"How many?"

"Quite a few," she said, not looking at me. "Don't worry, you'll do better next year," she added, in the bitten-off way of someone holding back grief. And she was gone as quickly as she had come.

All that summer I collected plants and studied, or tried to, for I was discovering in the course of this new life that it was not really in my nature to study. Rather, I followed whims, pursued a plant purely because I liked its name or its reputation for eccentric behavior. There was the 'New Dawn' rose, "a rampant climber," also white bleeding heart with its fringed foliage and delicate white hanging flowers, and a cousin of the artichoke, the cardoon, favored by Marcel Proust's family cook. My husband, in the backyard, fell in love with mammoth Russian sunflowers, "tough, tolerant, not for tidy gardens." Our daughter, who steadfastly refused green vegetables at dinner, wandered around plucking chives and breathing a delicate child's version of onion breath onto our dinner guests.

To our right lived a pair of oceanographers with a nicely sardonic attitude toward their garden. They were the ones who had given me a year, two at the outside, to succumb to a lawn. Around their own lawn they had planted only the hardiest, most drought-resistant perennials, those that could survive the length of an average research cruise: blueberry bushes and sage, santolina with its silvery foliage and bright yellow pompoms. They hinted that they didn't altogether approve of Drusilla's gardening habits. "She crammed those poor plants in, and she never weeded." they said. Then, leaning closer: "A lawn is not a crime."

But it was the neighbor on the other side who intrigued me more. Carla, a scientist, had just moved to town. A quiet woman in her mid-forties, she had a pale, amazed face that would have looked good under a pioneer's cotton bonnet. As we talked over the fence, she told me breathlessly that she and her husband were "experimenting" with a trial separation, confining themselves to the occasional weekend visit. As we looked together at the front yard, with its ruin of sad old grass and spindly shrubs, she began, hesitantly, to talk about her plans for a garden.

Over the course of the summer I began to notice, on her husband's sporadic visits, the way their voices floated across the fence as I was trying to put my daughter to bed. It was his voice at first, in long low phrases: a steady monotone that drilled quietly through the air. Once in a while Carla replied, her voice higher than I remembered it. It evaporated quickly, as if she couldn't get enough air.

One Saturday in late summer when Carla's husband arrived, the bed of his pickup truck was piled high with dark soil. "You're lucky, your soil's still in good shape," Carla said to me over the front-yard fence. "We're pretty much starting >



© 1997 La-Z-Boy Incorporated

It's simple to make furniture that goes with your room. The tricky part is making furniture that goes with your kids.

LA-Z-BOY

We Make The Rooms That Make A Home.

Call 1-800 MAKE A HOME for your free La-Z-Boy Home Furnishings Kit. www.lazboy.com

White phlox towered over me in the moonlight, the bleeding hearts hung their fragile white lockets down, the daisies gave off an acrid scent

from scratch." Then her husband cleared his throat, and when she looked at me, I saw that her eyes were bright with tears. "Excuse me," she said. "I'd better get back to it. We only have the weekend."

By day they worked the garden. He dug up the lawn and shoveled in good soil; she planted young perennials. By night, they argued, or rather, she received his low, reasonable voice for what seemed a lifetime, then murmured a small reply, after which silence fell, a silence that seemed to last until Monday morning when I heard the husband gunning his pickup. Then he was gone.

A new friend, an architect and excellent gardener, visited that Monday and shook her head sadly over Carla's yard. She pointed out that the poppies, exotic and flamboyant, had been planted in straight rows, not grouped in natural clumps.

"Not a good sign," she said.

January came, the time of early dark and serious rains. One night we threw a party—a big one. Drusilla kept to the edges of the cheerful chaos, but every once in while I saw her pick up a vase or a book and turn it carefully in her hands in a way that made me think of amulets and little dolls stuck with pins. Midway through the evening, I saw her chatting with my friend the gardening architect and wedged myself into a nearby corner.

"So what do you think of the garden?" said my friend.

"I think it looks like hell," said Drusilla, swift and sure.

My friend cast a glance my way and I blushed to the neck with embarrassment and something new—anger. Months later it would dawn on me that my friend got Drusilla to say this while I was within earshot to jolt me out of my garden dilettantism and into real obsession. Her strategem worked: Standing there in the corner, I privately declared war. I would show this Drusilla and everyone else that I could garden as well as the next person.

I was going to have my *own* garden; I was going to fill in the holes *my way*. That second April, I crouched behind the candytuft and the fading daffodils. With me I had a half-dozen young delphinium plants and a packet of dahlia tubers that I had bought because the picture on the cover showed them to be the tallest of all possible dahlias, in a weird, luscious, violent color somewhere between chocolate and blood that suited my current mood of petulant competitiveness. This is where I was when Carla called me over to her garden. She was planting tiger lilies, not in rows this time but randomly, in sweet strange groupings. And although it was the middle of the week, her husband was there too, coming and going with a wheelbarrow full of compost. Carla stood up, smiling, and brushed the dirt off her hands. She reached into her back pocket for an envelope.

"Hey, I've been saving these for you," she said. "Five-foot-tall purple poppies. They used to be in your garden—a neighbor told me. I've always wondered what she had there between the butterfly bush and the yarrow. With this color it all makes sense."

She glanced back toward her husband, who was still shoveling. "Maybe if we both plant them we'll have some luck," she said. Suddenly I saw the faint flush of exuberance in her face, a tentative happiness. I understood that she was not just talking about missing colors or poppies. As I accepted the packet, I felt as if I had taken on something more: a responsibility of some kind, a tendril of hope to nurture.

"I'll give it a try," I said. "How do I do it?"

Some night in the dark, she told me, sprinkle the seeds on a wet paper towel, put the paper towel in a Ziploc bag, and store it for two days in the deepest, darkest drawer of the china cabinet. She told me to do it just so, otherwise they wouldn't germinate. I went home and that night did exactly as she bade.

It was three nights later, as I lay in bed, that I realized I had forgotten all about the seeds. It seemed crazy to garden in the dark, but I couldn't sleep. I got dressed, went downstairs, and took the plastic bag out of the drawer. Soon I was kneeling in the front garden, the wet paper towels in my hands splattered with dark seed. White phlox towered over me in the moonlight, the bleeding hearts hung their fragile white lockets down, the daisies gave off an acrid, musty smell, almost fetid—how could I not have noticed before? And though the neighborhood was still at last, I heard the quiet voices of Carla and her husband rising and falling in the darkness, harmonious now.

The poppy seeds had germinated. They clung wetly to my palms. I had to rub my hands against the soil to get the seeds to leave me. As I knelt there amid the crazy abundance of that second season in Drusilla's garden, I knew I would ultimately claim it for my own. I kept my hands in the cool evening soil a moment longer. Some people say that plants can talk, can tell you want they want. Can they listen, too? It's hard to say what I wanted to ask for; a good growing season, abundance in both our gardens. "These are for Carla," I whispered. "Bring luck to Carla."

And I stayed right there, hunkered down in the dirt a little longer than I had to. It was hard to leave, and why should I? At last, nobody was watching. Everyone was asleep, except my garden and me. ■

Marjorie Sandor is the author of a book of short stories, A Night of Music *(The Ecco Press, 1989), and her work has appeared twice in the Best American Short Stories anthology. She teaches creative writing in the English department of Oregon State University at Corvallis.*





An inspiration for celebration.

Gather around the table to celebrate the magic of the season. Wrap it in warmth with layers of linens and make it shine with gold and silver. Your table will sing with hospitality, inviting everyone closer to join in the creation of lasting memories. Make Pier 1 your holiday home store and capture the spirit of the season.

Pier 1 imports®



Visit Pier 1 to find Holiday Dinnerware, Textiles, Barware and so much more.
For the store nearest you, call 1-800-447-4371 *or visit us at our web site:* www.pier1.com





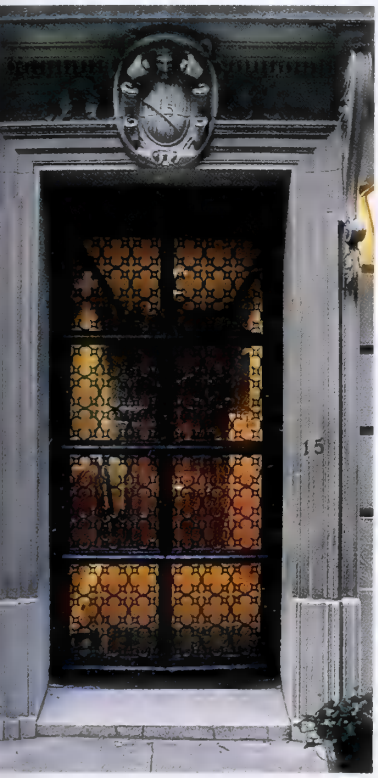


While many doors m

© 1997 Philip Morris Management Corp.

HELPING THE HELPERS

VICTIM SERVICES







nceal domestic violence, one offers safety and hope.

Victim Services is fighting to put an end to domestic violence. In safe havens throughout New York City, they offer a sanctuary where women and children can heal. And in this protected environment, victims have the power to become survivors and begin their lives anew.

Philip Morris Companies Inc. is helping Victim Services in the fight through a grant to feed battered women and children. Through our operating company, Kraft Foods, Inc., Philip Morris is the nation's largest food company, and we are dedicated to helping provide food to people in need. It's part of a forty-year commitment the Philip Morris family of companies has made to enhancing the quality of our world.

Find out how you can help.

Victim Services: (212) 577-7400
National Domestic Violence Hotline: (800) 799-7233

Sharing the commitment. Building the solution.

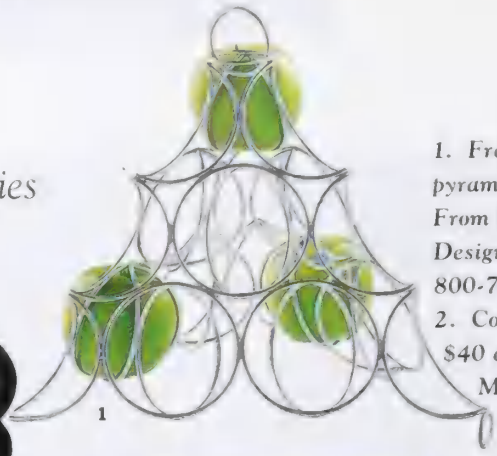
PHILIP MORRIS COMPANIES INC.

KRAFT FOODS, INC. KRAFT FOODS INTERNATIONAL, INC. MILLER BREWING COMPANY

PHILIP MORRIS INTERNATIONAL INC. PHILIP MORRIS U.S.A.

Whether abstract fifties fabrics or a tufted forties banquette, retro designs look fresh for today

EDITOR: ELIZABETH MAYHEW



1



2



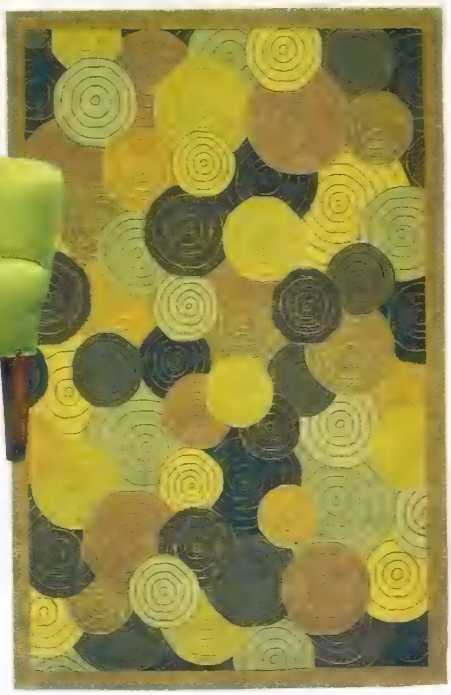
3



4



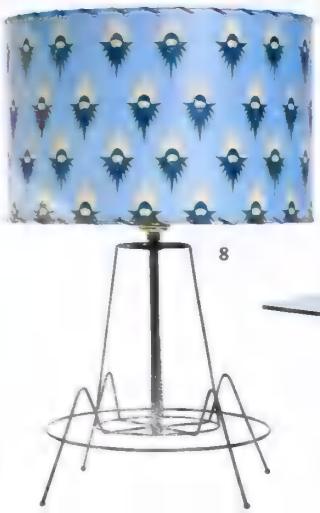
5



6



7



8



9

1. *French fruit pyramid, $58. From MoMA Design Store: 800-793-3167.*
2. *Cotton prints, $40 a yard. From Melinamade: 415-543-1636.*
3. *Michael Lee's chair inspired by the canvases of Cy Twombly. Through designers. Call 310-457-5855.*
4. *Glass vase, $35. From Laura Ashley: 800-429-7678.*
5. *Marshall Watson's high-backed banquette. Through decorators. From Lewis Mittman: 212-888-5580.*
6. *Dialogica's wool rug, $1,575 for 6-by-9 foot design. Call 212-966-1934.*
7. *Stainless-steel flatware with acetate handles, $40 for 5 pieces. From Arthur Quentin: 800-303-7513.*
8. *Hand-screened parchment lampshade with wire base, $80. From Archaic Smile: 504-895-9028.*
9. *Glass table top held to an aluminum base by steel cables. Through decorators. From Abraxas: 510-841-7767.*

open it



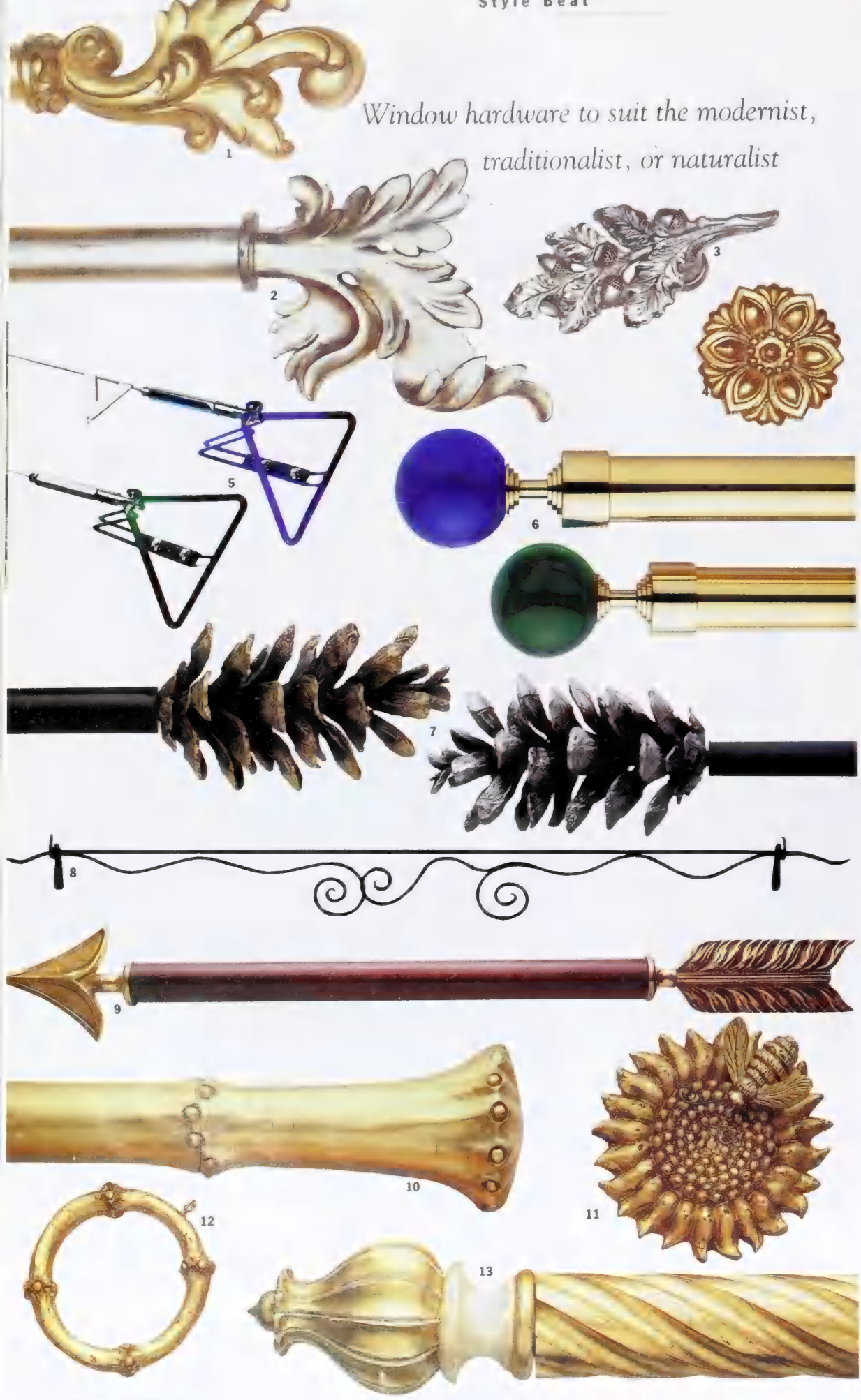
RED DOOR
THE FRAGRANCE

Elizabeth Arden

FIRST NAME IN BEAUTY

The Bon Ton Gottschalks Elder Beerman

Window hardware to suit the modernist, traditionalist, or naturalist



1. to 4. Elizabeth Bater's finials and tiebacks are Historic Natchez reproductions. Through designers. From Hines: 212-754-5880.

5. Blome's high-tech curtain wire. Through designers. From Donghia: 212-935-3713.

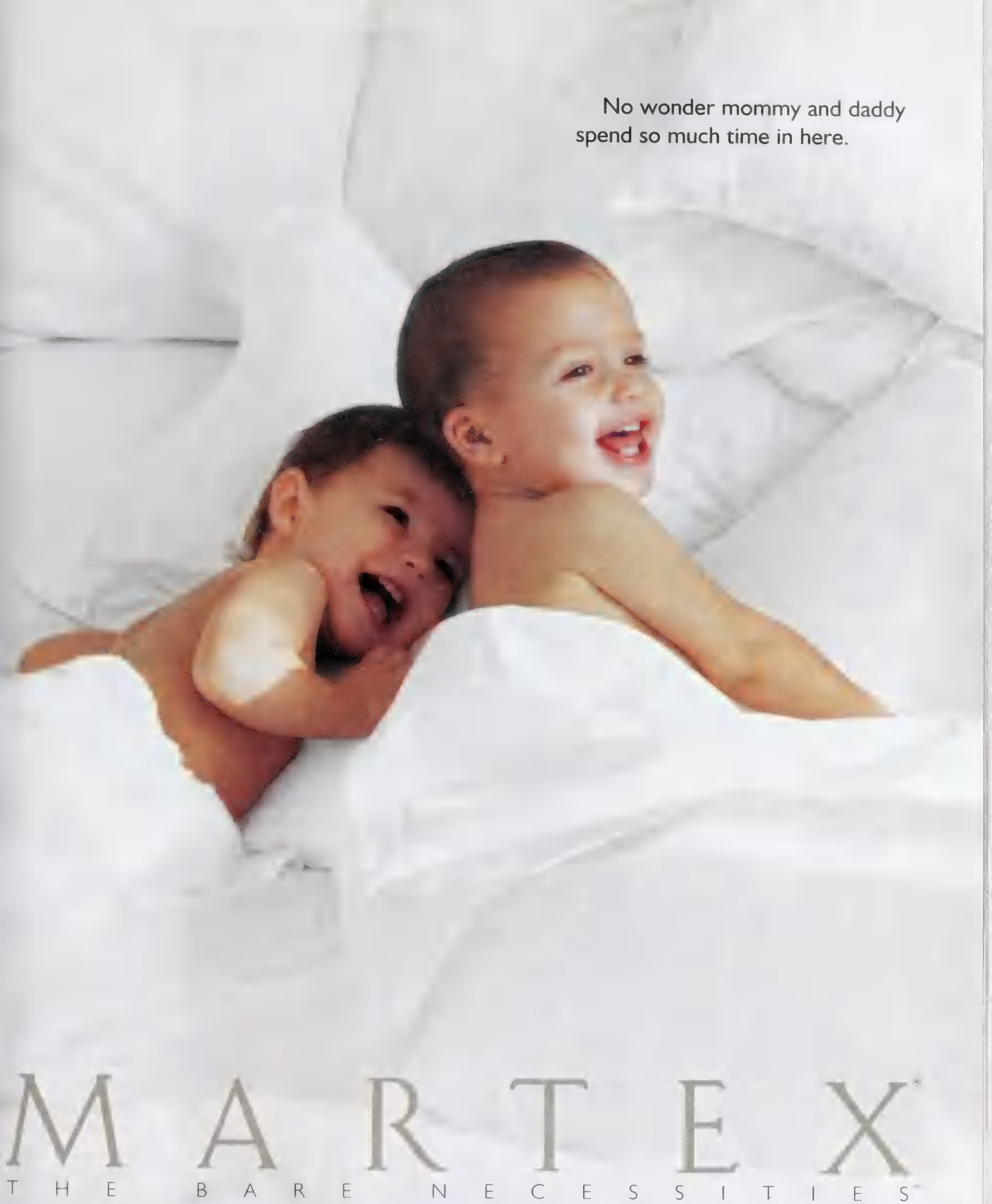
6. Colored glass finials, $195 a pair. Through designers. Call MHZ-USA: 414-679-1346.

7. Pinecone finials in solid pewter—with brass or pewter finish—come with brackets and an adjustable rod, $86 each. From Modern Objects: 203-378-5785.

8. Handcrafted wrought-iron cornices, $75 a foot. From Studio Soleil: 612-426-9016.

9. V.I.T's nickel-finished arrowhead and feathertail finials. Through designers. From Hines: 212-754-5880.

10. to 13. Gold-finished pole looks like bamboo. Sunflower tieback. Bamboo-inspired curtain ring. Twisted-gold finial and pole. Through designers. Call Finials Unlimited: 212-629-5630.



MARTEX®

THE BARE NECESSITIES™

Introducing Soft & Cozy sheets for adults.
They're 100% cotton and pre-washed for extra softness. Prepare yourself to be babied.

More? 1-800-458-3000

www.martex.com

Try one of these ten inventive window solutions as an alternative—or an accompaniment—to curtains













1. Hunter Douglas 2-inch wood blinds. Call 800-937-7895.
2. Soft linen Roman shades. From Smith & Noble: 800-248-8888.
3. Suma Weave and tortoiseshell reed shades. Through designers. From Jack Lenor Larsen: 212-462-1300.
4. Levolor's Ultra Dark aluminum blinds. Call 800-232-2028.
5. Brass swing rods, $88 for 15½-inch. From Rue de France: 800-777-0998.
6. Hunter Douglas Luminette sheers turn opaque. Call 800-205-8225.
7. Plantation-style shutters, $50 a square foot. From Nanik: 800-422-4544.
8. Hunter Douglas Country Woods blinds fit even a demilune window. Call 800-937-7895.
9. & 10. Raise blinds by remote control: Springs AutoVue remote, from $40. Call 888-554-3227. Hunter Douglas Duette PowerRise system for shades. Call 800-32-STYLE.
11. Japanese wood blinds. Through William Switzer: 604-255-5911.



You won't be comfortable living with it unless you're comfortable buying it.

You know how it feels when you sink into the perfect sofa? We can make you feel just as good when choosing that sofa. Well, almost. Our design consultants are here to take the fear out of furniture shopping. They'll help you choose from hundreds of styles and thousands of fabrics and leathers. So you know you'll get exactly what you want. And you'll get it in about 35 days. At Norwalk, we want to help you relax. Even before you sit down.





You dream it. We build it.

NORWALK®
THE FURNITURE IDEA

Atlanta · Baton Rouge · Biloxi · Birmingham · Boca Raton · Boise · Charleston, SC · Cincinnati · Clearwater · Cleveland · Dallas · Denver · Eugene, OR · Evansville, IN · Fort Walton Beach, FL · Houston · Huntsville, AL · Jackson, MS · Jacksonville · Kansas City · Lafayette, LA · Lexington, KY · Little Rock · Mansfield, OH · Memphis · Montgomery, AL · Naples, FL · Nashville · New Orleans · Oklahoma City · Pensacola · Peoria · Phoenix · Pittsburgh · Portland, OR · Pueblo, CO · Raleigh · Sacramento · Sarasota · Seattle · Spokane · Stuart, FL · Tallahassee · Tampa · Tucson · Tulsa · Vero Beach, FL · ● · Calgary · Edmonton, AB · Ottawa · Vancouver · Victoria, BC · ■ · Barranquilla, Colombia · Bogota, Colombia · Cali, Colombia · Cuenca, Ecuador · Guayaquil, Ecuador · Medellin, Colombia · Quito, Ecuador · Sao Paulo, Brazil · ▲ · Helsinki, Finland

Franchise opportunities available in cities not listed. For more information, call toll free 1 888 NORWALK.

Beautifully packaged treats—lemon-infused olive oil, spicy pecans, and rich chocolate cookies—make great hostess gifts. Just add a bow on your way to the party



1. *Greg Hinson crushes olives with lemons or blood oranges for his citrus splashes, $21. From O Olive Oil: 415-460-6598.*



2. *Zesty blue-cheese straws, $10. From J & M Foods: 800-264-2278.*



3. *Fiery pecans, $19. From People Gotta Eat: 214-526-0529.*



4. *Fill tart shells with creamy lemon curd, $7. Through British Gourmet Chandlers: 800-842-6674.*



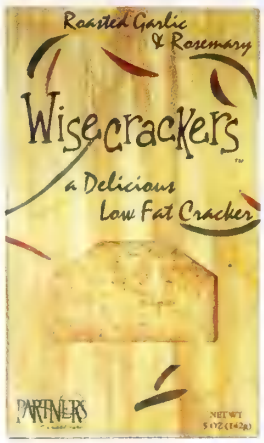
5. *Give a peanut butter and jam kit to a young gourmand, $22. From Stonewall Kitchen: 800-207-JAMS.*



6. *Native South's Vidalia onion cheese biscuits, $9. Call 800-236-2848.*



7. *Chocolate cookies have a hint of espresso, $13. From Bella Cucina: 800-580-5674.*



8. *Lowfat flatbreads, $4.60. From Partners: 800-632-7477.*



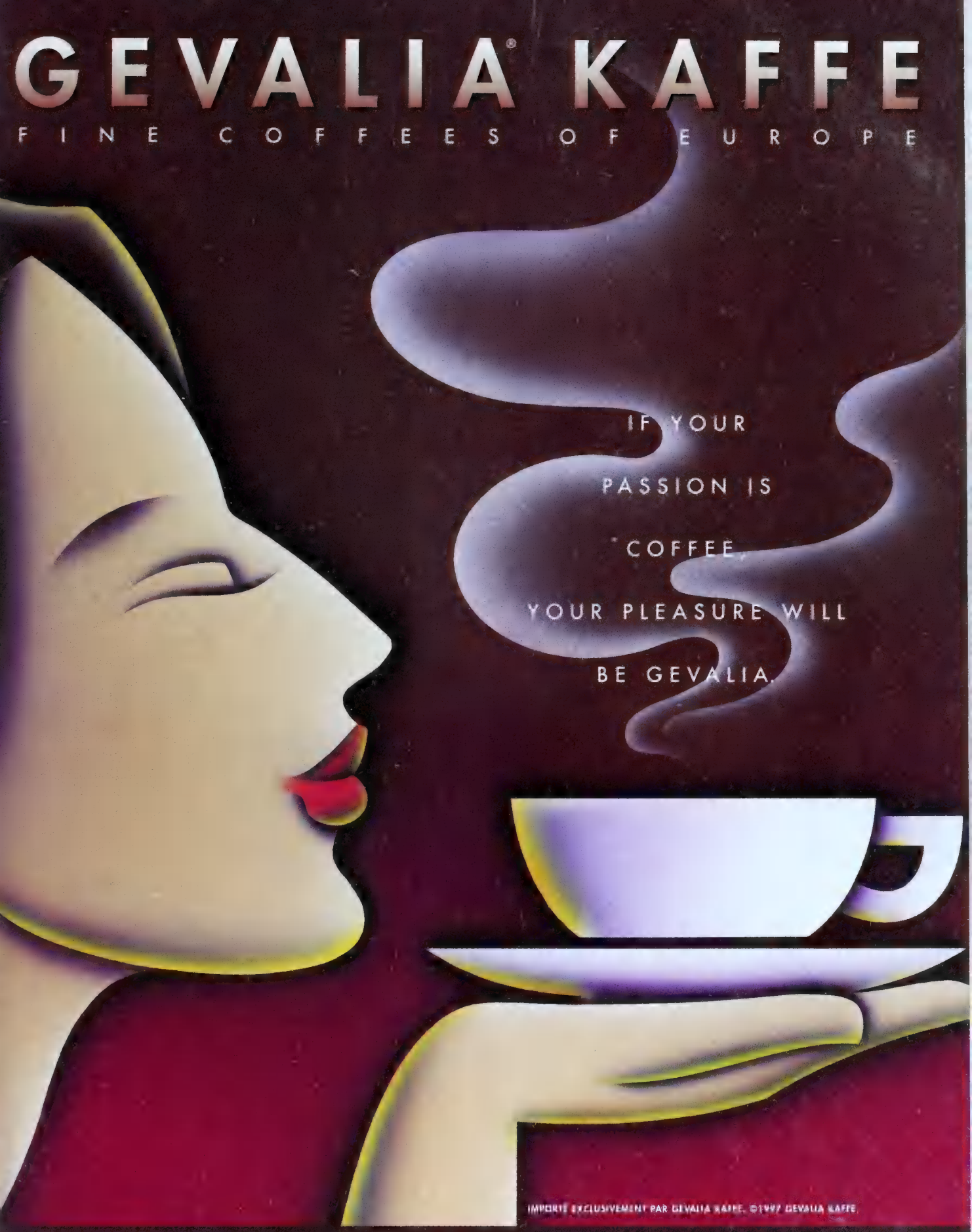
9. *Vermont Gold's sesame garlic roasting sauce, from $4. Call 888-556-2753.*



10. *Biringer's lemon tea cookies melt in your mouth, $5. Call 800-448-8212.*

GEVALIA® KAFFE

FINE COFFEES OF EUROPE



AVAILABLE IN THE U.S. ONLY BY EXPRESS HOME DELIVERY. 1·800·GEVALIA

WWW.GEVALIA.COM



BASED ON BRANCUSI

Switch on the shape of the moment (above, from left): aluminum lamp, $350, from Jeanne Atkin: 914-429-8471. Wire, $140, from Afton Grove: 619-456-2200. Walnut, $350, from Andrew Gary: 973-484-2500. Metal, $160, from Wil Shepherd Studio: 305-445-2265. Limestone, $250, from American Homestead: 800-495-4205. *Elizabeth Mayhew*

FLOWERING CAUSE

Before Ellis Island opened in 1892, there was Castle Clinton—8,000,000 immigrants crossed its portals beginning in 1855. Constructed as Fort Clinton in 1811, the building, now surrounded by Manhattan's Battery Park, has seen many uses: In 1824 it was transformed into Castle Garden, where the Marquis de Lafayette and four U.S. presidents were entertained. In 1896 it became America's first public aquarium. Partially demolished in 1941, the fort now houses the ticketing facility for the Ellis Island and Statue of Liberty ferry.

Intent on restoring the castle's roof and second floor, Warrie Price, president of the Conservancy for Historic Battery Park, approached the fabric house Brunschwig & Fils. Working together, they created "Nieuw Amsterdam Tulp," a cotton print paying tribute to New York's first immigrants—the Dutch. The fabric (right, #79312-000) is available through designers; a portion of the proceeds go to the castle's restoration. Call Brunschwig & Fils, 212-838-7878. *Gary Deane*





WORLDLY GOODS

A year and a half ago, Kevin Hart was a New York City decorator with a roster of such high-profile clients as Kimberly and Stephen Rockefeller, fashion designer Vivienne Tam, and television journalist Peter Jennings. Today, in addition, he is the proud proprietor of Hart & Heilmann, an immense yet warmly inviting store in New York's TriBeCa neighborhood.

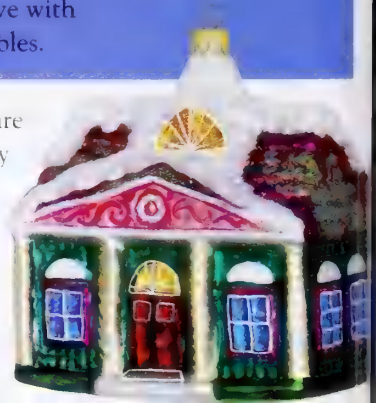
It all started five years ago. While purchasing a $1,700 Moroccan lantern for a client, it hit him that "for the same money, I could go to Morocco, buy it there, have a great time, and sell it myself when I got back." He soon made trips to Tangiers and China and returned laden with antiques and exotic treasures. These he combines in a vast free-form space (a former industrial refrigeration plant). Bone and mother of pearl Syrian mirror (left), $7,500, and Art Deco Indian rosewood chairs, $2,500 each, are typical of the mix. As important to Hart as the objects is the serene mood of the shop: "I try to create an environment that engenders harmony and peace." Hart & Heilmann, 31 N. Moore St.; 212-966-1963. *Stephanie Rank*

IN THE AIR

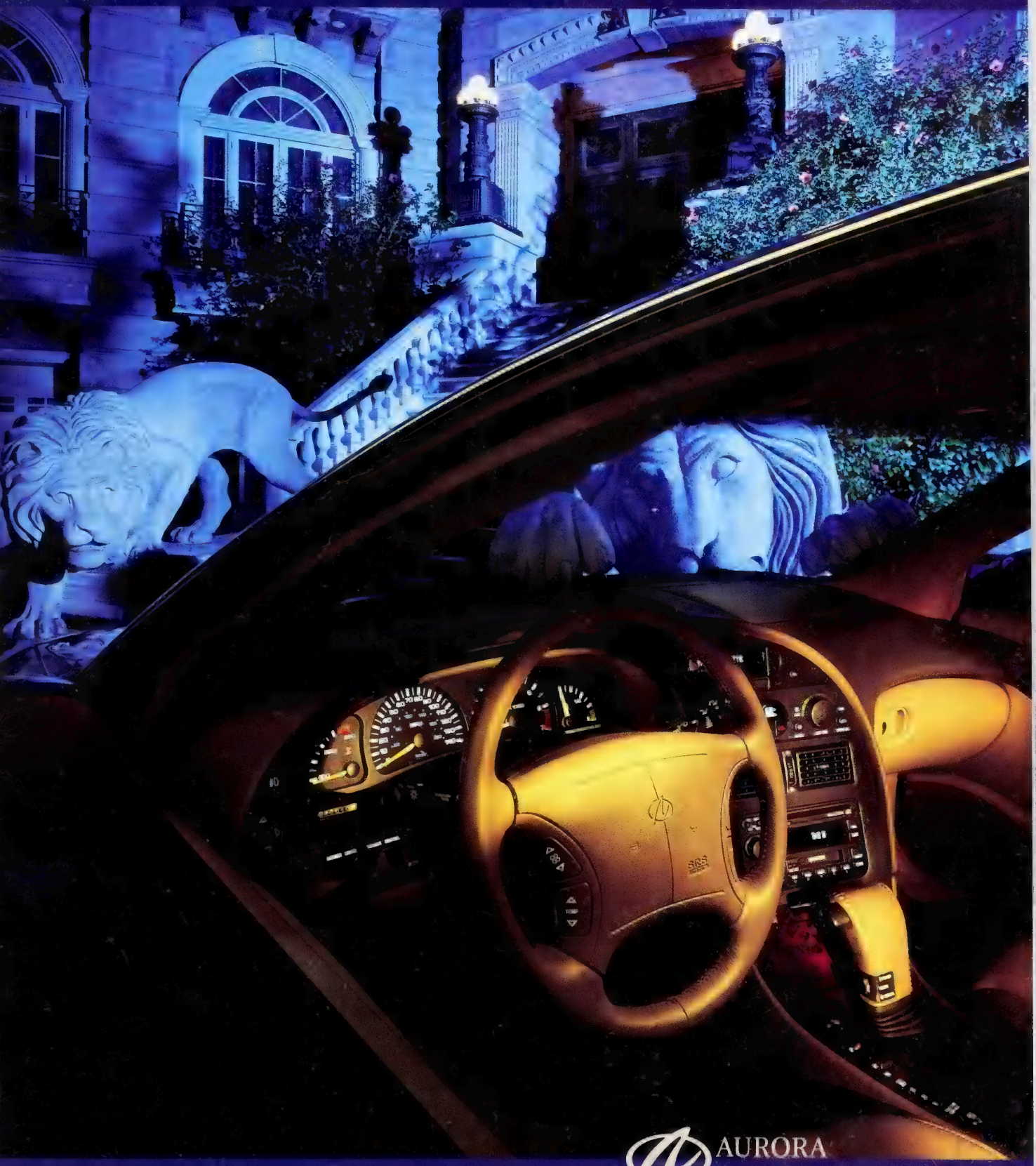
Move over salsa, here comes hummus. This ancient Middle Eastern staple of puréed chickpeas and garlic is the new healthful dip. Serve with flatbread, naan, pita, or raw vegetables.

TREE OF DREAMS

People who love Christmas tree decorations are likely to want a few blown-glass ornaments by Christopher Radko (right) in their collection. How about 150? Plus 750 sparkling lights? A glorious 9-foot tree designed by Radko featuring his hand-crafted baubles will be raffled to raise money for the Chicago Symphony Orchestra. The raffle is part of Celebrations at Home, a decorating and entertaining showcase at Chicago's Merchandise Mart November 12 to 15. For raffle tickets or for information on Celebrations at Home, call 800-223-7114.



AROUSE.



AURORA

D E F Y C O N V E N T I O N

driver's cockpit with steering wheel touch controls · leather seating areas · burled walnut accents

© 1997 GM Corp. All rights reserved.

1-800-333-OLDS · www.aurora.com · Oldsmobile



EXHIBITIONS

New York, November 20–March 1 Four hundred years ago, Indian emperors lavished their palaces and tents with carpets. Fifty of these rare textiles are at the Metropolitan Museum of Art, including the floral carpet (1), c. 1650, made of silk and fine goat hair. Call 212-535-7710. **New York, October 17–February 1** The Bard Graduate Center for Studies in the Decorative Arts presents more than 100 drawings showing porcelain manufactured by the Sèvres factory between 1800 and 1847. Designs range from the urn-shaped vase (2) and the milk jug (3) to dining services depicting the glories of Imperial Rome. Call 212-501-3000. **Tampa, November 23–January 11** James McNeill Whistler was a printmaker as well as a painter. A selection of his etchings and lithographs at the Tampa Museum of Art includes *Palaces* (4). Call 813-274-8130. **Atlanta, November 8–February 15** Picasso's 1932 *Girl Before a Mirror* (5) is among the artist's paintings, sculptures, collages, and prints at the High Museum of Art. Call 404-733-5000. **New York, November 21–February 15** The Brooklyn Museum of Art highlights space-saving furniture by inventor George Hunzinger, whose walnut rocker from 1879 (6) folds up. Call 718-638-5000. **New York, October 21–January 25** Intricate stained-glass panels by John LaFarge at the Metropolitan Museum of Art include a lunette window (7) created in 1880–82 for Cornelius Vanderbilt II's Manhattan mansion. Call 212-535-7710. **Minneapolis, November 1–February 15** Kaffe Fassett (8) has elevated needlepoint to an art. His wall hangings, quilts, and rugs are at the Minneapolis Institute of Art. Call 612-870-3131.



4



2



3



6



5



7



8

SHOWS

New York, November 5–9 Lithographs exhibited at the International Fine Print Dealers Association fair include Wassily Kandinsky's 1923 *Orange* (9), at Alice Adam Ltd., which explores the psychological nature of color. Call 212-759-4469. **Providence, November 14–16** If you want to see what New England artisans are up to, visit Fine Furnishings-Providence. *Soulmates* side chairs by Bonnie Bishoff and J.M. Syron (10) are made of cherry, maple, and ash with windowlike inlays. Call 401-846-1115. **New York, November 15–16 & 22–23** Hot collectibles at this year's Triple Pier Expo include turn-of-the-century children's beach toys, Depression-era English chintz china, and kitschy glass ashtrays from the 1950s. Call 212-255-0020. **San Francisco, October 30–November 2** The ritual and romance of English tea is the focus of an exhibit at the San Francisco Fall Antiques Show. Sterling teapot and cube-shaped cream jug (11) were made by Gorham for Asprey in 1880. Call 415-546-6661. **New York, November 13–16** This year photography dealers will be exhibiting alongside furnishings dealers at the Modernism show. Call 212-777-5218. *Beth Sherman*



9



11



10

F R A M B U R G



To the accredited trade only.

H.A. Framburg & Company

708/547-5757 • 800/796-5514

Web Page: http://www.framburg.com



Best Thing This Year







Designer accolades go to, from top: Frank Gehry's Guggenheim Museum in Bilbao, Spain; Pucci International showroom in New York; the twentieth-anniversary Macintosh computer; Jean Georges restaurant in Manhattan.

TIPS FROM THE TOP

With our 1997 list of the country's most influential interior designers we went pearl-gathering, asking each for a priceless bit of decorating wisdom. We polled them on their favorite shops and showrooms, the best new fabrics and furniture, what splendid sights they have seen in their travels

By Elizabeth H. Hunter and Jill Kirchner
Produced by Jessica L. Goldberg

Aero/Thomas O'Brien, 212-966-4700
132 Spring St., New York 10012; fax: 212-966-4701
Dinnerware—china, crystal, flatware, silver—is always worth a splurge because it's the last part of a project and something people too rarely buy for themselves.

Barbara Barry, 310-276-9977
9526 Pico Blvd., Los Angeles 90035; fax: 310-276-9876
Layer color subtly: Different values of the same hue or the same values of slightly varying hues delight the eye. This is what happens in nature—from moss to lichen to boxwood. Study it.

Thomas M. Beeton, 310-657-5600
8607 Sherwood Dr., Los Angeles 90069; fax: 310-657-5626
Don't spread the budget too thin. Better to have empty space than something you don't want. On the other hand, don't throw out everything from your previous house. Old possessions represent an organic history of your taste.

B Five Studio, 212-255-7827
160 Fifth Ave., Ste. 702, New York 10010; fax: 212-242-9117
Pick your favorite color and add mud.

Sig Bergamin Interiors, 212-861-4515
20 E. 69 St., Ste. 3C, New York 10021; fax: 212-861-3667
I am using a lot of bamboo floors with sisal rugs. It's the perfect marriage of natural materials and rich texture. The flooring is a product called Plyboo, made by Smith & Fong from laminated strips of bamboo. It feels wonderful to walk on.

Jeffrey Bilhuber, 212-308-4888
330 E. 59 St., New York 10022; fax: 212-223-4590
Always put contrasting elements together to establish a visual dialogue. A polished wood dining table should have painted or upholstered chairs drawn to it **(right)**; *never* use wooden chairs at a wooden table.



Karin Blake Designs, 310-456-8010
49A Malibu Colony, Malibu, CA 90265; fax: 310-456-1093
To give a room magic, design it around a fabulous piece of folk art—an amusing whirligig or a patinated weather vane or a carved statue with traces of original paint.

HOLLY HUNT COLLECTION

NEW YORK 212 755 6555 LOS ANGELES 310 855 1313 CHICAGO 312 644 1844 MINNEAPOLIS 612 332 1900 SAN FRANCISCO 415 861 1011 DALLAS 214 744 1544



PHOTO: JASON PENNEY

CHRISTIAN LIAIGRE POUR HOLLY HUNT®

AS YOU CAN SEE, THE RULES OF REASON SET NO LIMITS ON THE IMAGINATION.



"Le Salon de Musique"

Trevira





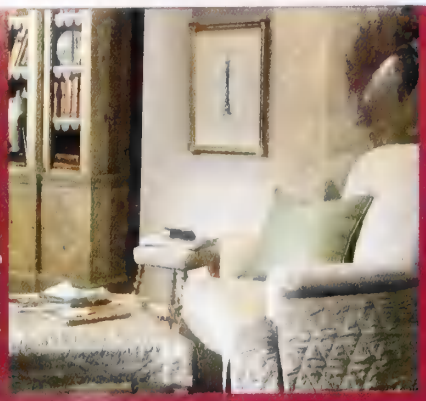
A room for the senses. A place for dreams. Designed by Andrée Putman, with the security of the flame-resistant textiles made of Trevira. And the harmony created here, by the way, can also be seen in the work of many other esigners. Because while Trevira CS fabrics have been suc-essfully covering Europe by keeping within the strict fety standards, Trevira FR fabrics have been aking their way across America. And now ey're both going global.

The Trevira fibers are manufactured in ch a way to make them permanently flame-resistant. It's what makes these textiles so safe, even for the environment. Although this isn't the only reason that Trevira CS and Trevira FR textiles are interesting. It's also because they can be used in a limitless number of ways. Today, there are already over 3,000 collections.

They've been seen working in top offices. Brightening up hospitals. Staying in Five Star hotels. Soaring at 30,000 feet in airplanes. Zooming across continents in high-speed trains. Plus, cruising the oceans in luxury liners. If you'd like to know more about Trevira CS and Trevira FR, please call us at 704 480 4844.

TREVIRA®
TREVIRA® FR
CS

COVERING THE WORLD WITH SAFETY FIBERS.



Fall '96, Sue Burgess

Build Your *Dream House* One Room At A Time



Spring '97, David Herchik



Spring '97, Hector Gonsalles



Fall '96, Barry Lowen

SOUTHERN INSPIRATIONS — *Fall '97*

Envision your dream house. Then watch it come to life through the eyes of 10 extraordinary designers. A living room, front porch, kitchen, great hall and more will be filled with exclusive home furnishings from Design Center showrooms, selected and arranged by nationally recognized designers in the theme of "Southern Inspirations."

Visit free of charge weekdays from 10am to 5pm September 19 through December 19.

Sponsored in part by *Southern Accents* magazine

FOR MORE INFORMATION, CALL:

202.646.6108

design house
At The Washington Design Center

The Washington Design Center • 300 D Street, SW • Washington, D.C. 20024



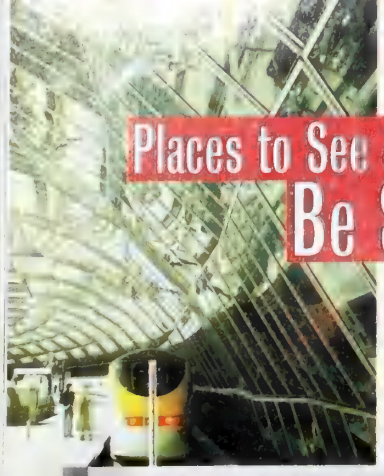
The "Provence" Collection of solid cherrywood and hand-matched veneers is made in France and available in 18 hand-applied finishes and colors. The bedroom as shown is available for immediate delivery. For a Grange catalogue send $10 to Grange Furniture, Inc., 200 Lexington Avenue, New York, NY 10016

Grange

1·800·GRANGE·1

SHOWROOMS ATLANTA 404·237·3641 • BOSTON 617·542·3172 • CHICAGO 312·527·1919
DALLAS 214·744·9007 • DANIA 954·925·8895 • DENVER 303·777·1866 • LOS ANGELES 310·659·7898 • NEW YORK 212·685·9057
PHILADELPHIA 215·557·0118 • SAN FRANCISCO 415·863·6406 • SEATTLE 206·624·9454 • TROY 248·649·9372 • WASHINGTON, DC 202·488·0955

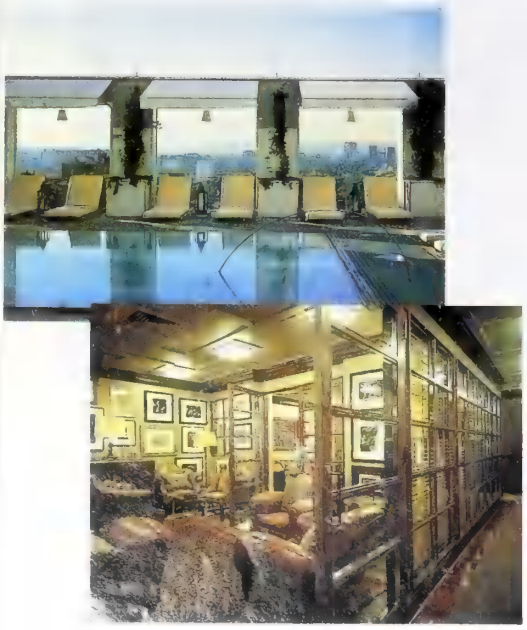
STORES GRANGE Naples, FL 941·262·2448 ■ PORTICO NEW YORK Spring St., NY 212·941·7722
West Broadway, NY 212·941·7800 • Broadway, NY 212·328·4343 • Columbus Ave., NY 212·579·9500
Bridgehampton, NY 516·537·1449 • Short Hills, NJ 201·564·9393 • Greenwich, CT 203·629·5700
Westport, CT 203·222·8201 • Chestnut Hill, MA 617·964·9797 ■ SCANDIA DOWN Kansas City, MO 816·753·4144



Places to See & Be Seen



Wish you were here, from top: The Chunnel station and Hempel Hotel in London; Niketown store in New York; the pool at the Mondrian Hotel in Los Angeles; Patroon Restaurant in New York by Thomas O'Brien.



Laura Bohn, 212-645-3636
30 W. 26 St., New York 10010; fax: 212-645-3639
Use wood sparingly; it overpowers a space easily. If you have wood paneling and wood floors, or furniture all in the same wood, there's no separation of materials. Paint the walls or floors and bring in lacquered or painted pieces.

Agnes Bourne, 415-626-6883
2 Henry Adams St., Showroom 220, San Francisco 94103; fax: 415-626-2489; e-mail: agnesb@sirius.com
One of our favorite ways to tint walls is to use integral-color plaster by Marmorino. It incorporates marble dust to add an extra dimension and sparkle to the mottled effect of plaster and it looks terrific for an accent wall or alcove.

Nancy Braithwaite Interiors, 404-355-1740
2300 Peachtree Rd., Ste. C101, Atlanta 30309; fax: 404-355-8693
If you are building a house—or remodeling—make the windows as tall as possible because the best light comes through the top panes.

Sheila Bridges Design, 212-678-6872
1925 Seventh Ave., 8M, New York 10026; fax: 212-932-2514; e-mail: SBDesign@aol.com
My philosophy about rugs is that if you can't afford the real thing, don't try to fake it. I'd rather live with an inexpensive sisal than an imitation Aubusson.

Thomas Britt, 212-752-9870
136 E. 57 St., Ste. 701, New York 10022; fax: 212-888-8735
Create a progression of colors from dark to light. We recently did an aubergine lacquer living room leading into an azure blue library and from there into a shell-pink and pickled-pine kitchen.

Mario Buatta, 212-988-6811
120 E. 80 St., New York 10021; fax: 212-861-9321
Try out combinations of patterns on a floor plan. Cut out swatches of all the fabrics you're considering and play with them until you have built a nice composition—the way an artist creates a painting. That's how I learned to mix patterns—from studying artists like Bonnard, Vuillard, and Matisse.

Roger de Cabrol Interior Design, 212-353-2827
121 E. 24 St., New York 10010; fax: 212-254-6296
I am incorporating more and more African and Native American elements because they are colorful and add a rough, primitive contrast.

Dan Carithers, 404-355-8661
2300 Peachtree Rd. NW, Ste. B201, Atlanta 30309; fax: 404-355-7480
Doorways in older houses are usually too low. Raising the openings to the height of the crown molding makes rooms on either side more gracious. You can also widen doorways a bit, but aim for a vertical shape.

Clodagh Design International, 212-780-5300
670 Broadway, 4th Fl., New York 10012; fax: 212-780-5755
The hierarchy of doors is very important. Often I walk into a coat closet because it looks just like the entrance. If possible I install a larger, special entrance door, perhaps made of oxidized copper. If I can't do that I might extend the molding on top and sides or paint the door with a special finish.

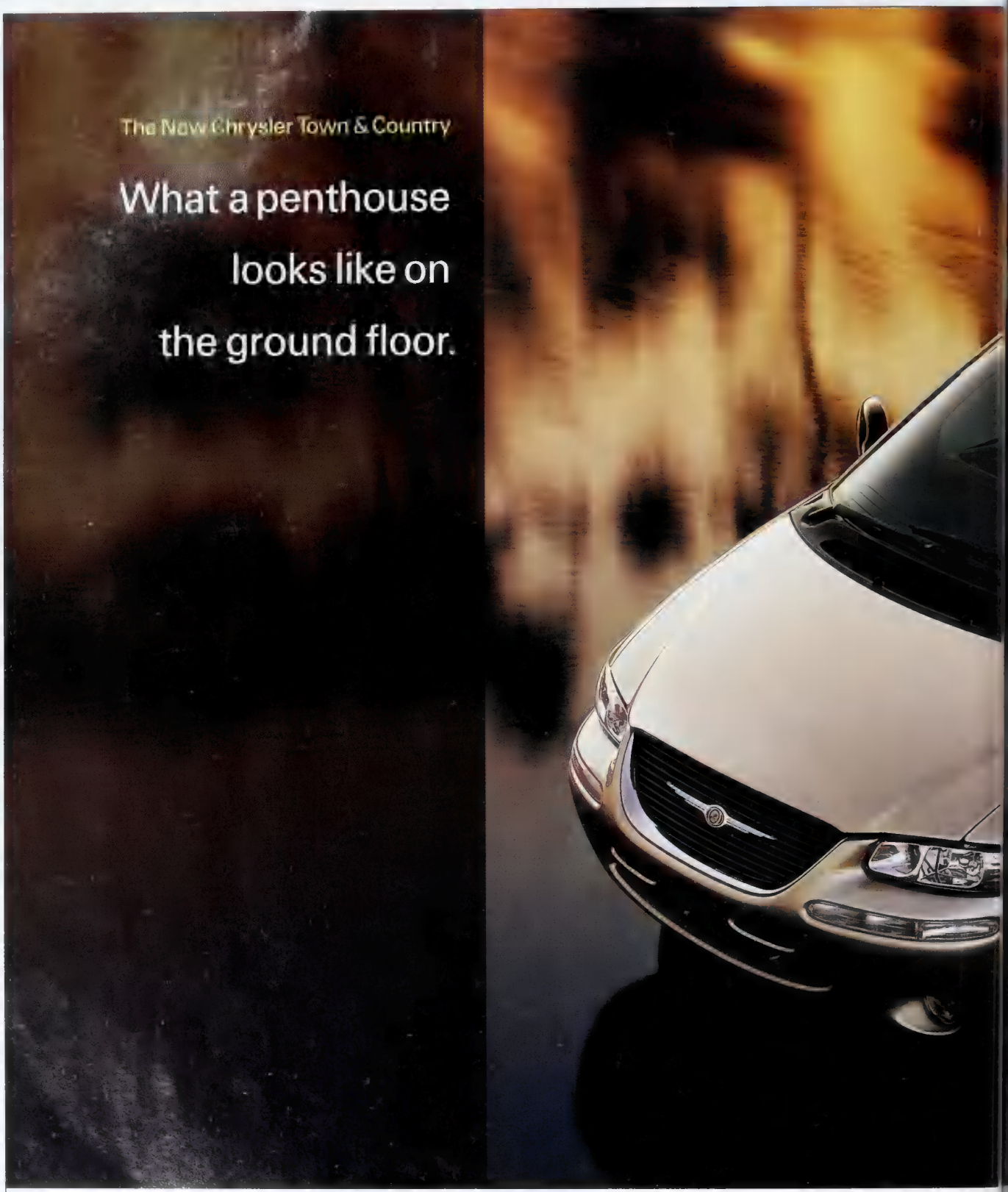
Eric D.W. Cohler, 212-876-1518
17 E. 96 St., New York 10128; fax: 212-876-8393
Ottoman textures from Brunschwig, soft wools from Rogers and Goffigon, and relaxed linens from Donghia will form the basis of a fabric wardrobe for almost any room, whether in New York or New Orleans **(right)**.



VERY **Old Artisan Leather**

EDELMAN LEATHER

For leather specialist in your area call 800-886-TEDY



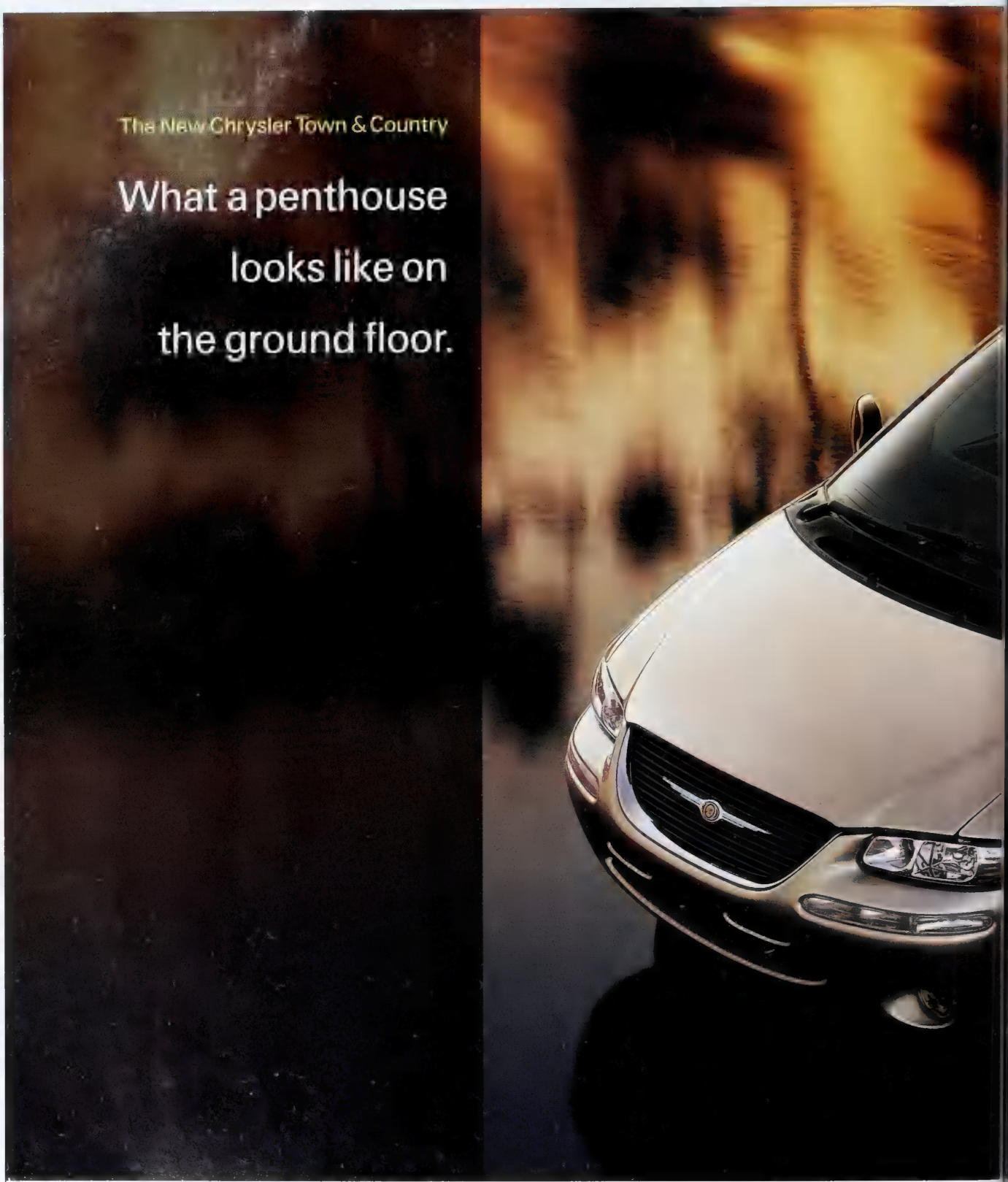
The new Chrysler Town & Country LXi offers a whole new level of luxury. To begin with, it was designed to pamper seven. Inside, you'll find such luxurious amenities as leather-trimmed seating, Dual Zone Temperature Controls and an acoustically tailored 10-speaker 200-watt audio s
And here's one that's certain to spoil you: Town & C
is now available with personalized heated front seat
this, plus an even more refined design, helps make t



er Town & Country a most uncommon
address. To find out more, simply call
HRYSLER or visit www.chryslercars.com.
e very happy to give you a walk-through.

C H R Y S L E R

E N G I N E E R E D T O B E G R E A T C A R S



The new Chrysler Town & Country LXi offers a whole new level of luxury. To begin with, it was designed to pamper seven. Inside, you'll find such luxurious amenities as leather-trimmed seating, Dual Zone Temperature Controls and an acoustically tailored 10-speaker 200-watt audio s
And here's one that's certain to spoil you: Town & C
is now available with personalized heated front seats.
this, plus an even more refined design, helps make th



er Town & Country a most uncommon
address. To find out more, simply call
CHRYSLER or visit www.chryslercars.com.
e very happy to give you a walk-through.

C H R Y S L E R

E N G I N E E R E D T O B E G R E A T C A R S

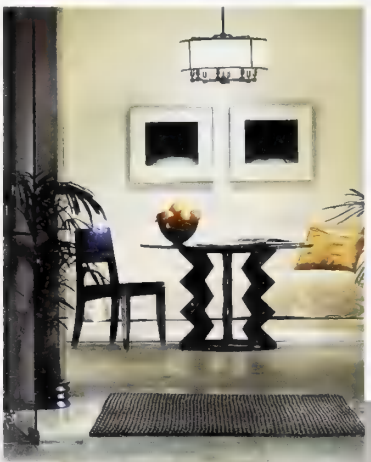


Hot Shops & Showrooms





Where the pros stop, from top: Blackman Cruz in Los Angeles; David Meitus's Stvdivm V showroom and Moss in New York; the Holly Hunt showrooms; Jil Sander's new stores.



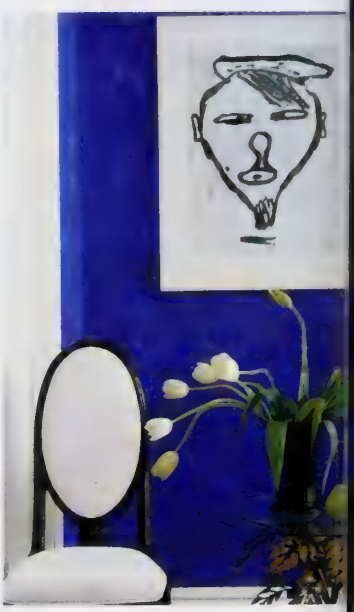


Christopher Coleman, 212-616-8663
250 W. 54 St., 4th Fl., New York 10019; fax: 212-616-8661
Replace inexpensive bi-fold closet doors with curtains hung on a pole with metal rings. This softens the room and intrigues the viewer by suggesting there may be another room beyond.

Celeste Cooper/Repertoire, 212-826-5667; 617-426-3865
325 E. 57 St., Ste. 1B, New York 10022; fax: 212-826-9536
560 Harrison Ave., Boston 02118; fax: 617-426-1879
My current favorite colors and textures are chocolate brown; shiny walls; satin-finish dark wood such as wenge; Rogers and Goffigon's ethereal taffetas; anything made of matte nickel, cast in white plaster, or wrapped in leather.

Robert Couturier, 212-463-7177
138 W. 25 St., New York 10001; fax: 212-463-7294
When furniture is modern, it must be simple and comfortable; when old, very, very good.

Carl D'Aquino Interiors, 212-929-9787
180 Varick St., 4th Fl., New York 10014; fax: 212-929-9225
Color sets the mood of a room; it also fights the newness of a space. We recently did a wonderful town house for an artist using cobalt blue for the dining room (**right**), pumpkin for the living room, soft green for the bedroom, and pale yellow stairs and halls. The house became a living painting.



Orlando Diaz-Azcuy Designs, 415-362-4500
45 Maiden Ln., San Francisco 94108; fax: 415-788-2311
Don't try to decorate one piece at a time and hope to finish in ten years. Have shorter two-year goals aiming for a more finished look, even if you have to make adjustments down the road.

T. Keller Donovan, 212-759-4450
30 E. 60 St., Rm. 1100, New York 10022; fax: 212-759-1242
Get rid of those floral curtains and hang new solid-color panels with contrasting tape trim. Add a new "young" coffee table or a straw rug to take the starch out of a too-traditional room.

Drysdale Design Associates, 202-588-0700; 212-332-7906
1733 Connecticut Ave. NW, Washington, DC 20009; fax: 202-588-5086. 630 Fifth Ave., Ste. 820, New York 10111; fax: 212-332-7906
Walls are probably the first thing people address, but floors have historically been among the richest surfaces. We often create patterns in wood or we design painted borders for floors. A border can be used to frame a rug and smooth the transition from floor to walls.

Joe D'Urso, 516-329-3634
39 Cooper Ln., East Hampton, NY 11937; fax: 516-329-3634
Be a contrarian: Hang small works of art on big walls; place large objects in small spaces. Don't line everything up.

David Anthony Easton, 212-334-3820
72 Spring St., 7th Fl., New York 10012; fax: 212-334-3821
In every room, put in something that does not really belong—something that takes away the stiffness of a space that would otherwise seem too designed, too coordinated. In my own living room, it's a life-size black-and-white papier-mâché dog that lends a hint of surprise. >



om the Mark Hampton
gnature Collection

KRAVET

FABRICS • FURNITURE • WALLCOVERINGS • TRIMMINGS

CHAIR - H3731-51
FABRIC - 17007-16

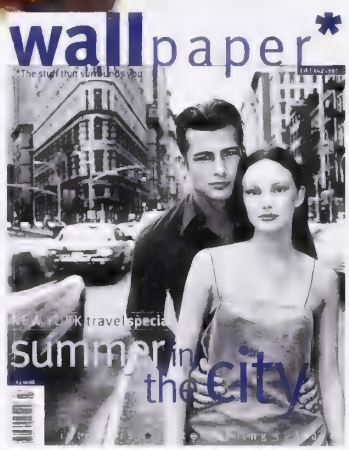
AVAILABLE ONLY THROUGH INTERIOR DESIGNERS AND ARCHITECTS

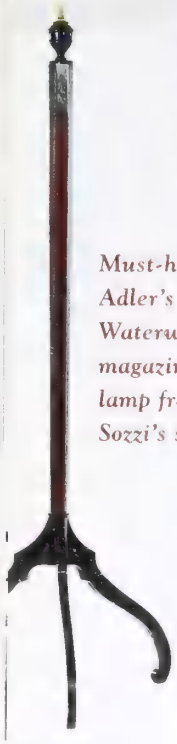
For More Information or For a Designer in Your Area, Call 888 4 KRAVET / www.kravet.com



Designer Choices







Must-haves, from top: Jonathan Adler's pottery; classic fixtures from Waterworks; the British design magazine Wallpaper; *the Leeds floor lamp from Dessin Fournir; Romeo Sozzi's sculptural furniture.*



Waldo Fernandez, 310-278-1803
620 N. Almont Dr., Los Angeles 90069; fax: 310-278-4596
A quick, cheap fix: Sparkling clean windows make a surprising difference in any room.

Michael Formica, 212-620-0655
95 Christopher St., New York 10014; fax: 212-691-3346
Look for the biggest and the best: Buy the table that you may think is too large or out of scale, and always spend the absolute most you can to get the best quality. After you get the table home you'll be pleasantly proud of how it seems to fit perfectly.

Fox-Nahem Design, 212-929-1485
69 Fifth Ave., New York 10003; fax: 212-645-3136
If you want traditional windows, use genuine divided lights, not snap-ins. Use solid-core doors (they should sound good when opened and closed). Splurge on great hardware, especially doorknobs and hinges (the best are from Butler).

Mariette Himes Gomez, 212-288-6856
506-504 E. 74 St., New York 10021;
fax: 212-288-1590
A king-size bed can overwhelm a room, but a frame contains it and seems to diminish its size (right). Of course, the frame itself must not take up much visual space—thinnest silvery steel is perfect. And a monochromatic palette is good because everything melts together.



Bruce Gregga Interiors,
312-787-0017
1203 N. State Pkwy., Chicago 60610;
fax: 312-787-5108
Throw out the sofa and try a group of antique chairs—all mismatched—around a center table.

Victoria Hagan Interiors, 212-888-1178
654 Madison Ave., Penthouse 2201, New York 10021;
fax: 212-888-0974
When a room isn't working, remove all the furniture and put it back piece by piece, stopping when it feels right. Chances are there was too much of it.

Mark Hampton, 212-753-4110
654 Madison Ave., New York 10021; fax: 212-758-2079
Adding architectural elements is fine, but be restrained, disciplined, and consistent. Do not use too many overblown, by-the-yard moldings. Apartment dwellers can change door frames, cornices, and fireplaces or add pilasters legitimately, because most apartments relate to nothing architecturally.

Amelia T. Handegan, 803-722-9373
104 Broad St., Charleston, SC 29401; fax: 803-722-0949
For wall paint, pull out the least obvious color in a fabric. Value and intensity are as important as the color. Blending is more important than matching. A favorite shade: Martin Senour "Pumpkin seed." It glows.

Ralph Harvard, 212-535-0707
177 E. 70 St., New York 10021; fax: 212-734-0129
The simpler the lighting, the better. Dramatic lighting is for stores and restaurants. Use lamps instead of overhead fixtures to avoid that "doctor's office" feeling and have the lamps wired to wall switches. >



HICKORY CHAIR®

AMERICA'S FINEST TRADITIONAL FURNITURE

The Essence of Style...

Since 1911, it has been Hickory Chair's passion to capture the essence of 18th and 19th Century styles and reinterpret their character for contemporary times. Individually, each piece lends an aura of distinction to any room or becomes the cornerstone upon which to build a personal collection of exquisite beauty. Our furnishings forge a bond with the past, yet are designed to provide comfort and pleasure for eras yet to come.

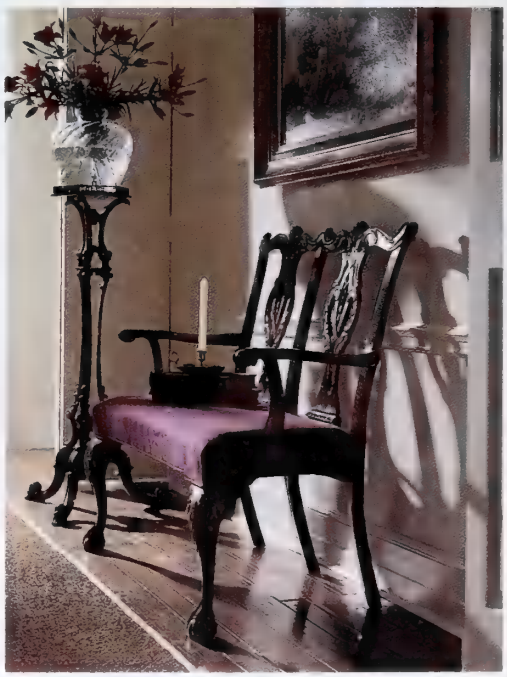


The French Collection

On the Cover: The James River Collection



The San Marino Collection



The Mount Vernon Collection


The Mark Hampton Collection
HICKORY CHAIR®
Phone toll-free 1-800-349-HKRY for your
nearest Hickory Chair Retailer.

Extraordinary furnishings...for your home.









With a wealth of unique finishes, welt trims, cushions, skirts and over 1,300 fabrics and leathers, we offer you an unlimited palette of styles and colors to create extraordinary furnishings for your home.

Hickory Chair is pleased to offer the following materials for your review:

James River Collection, Hickory Chair Upholstery, or Hickory Chair Leather Catalog $16.00 each

Mount Vernon, American Digest, Mark Hampton, San Marino or The French Collection Catalog $12.00 each

Send Check to: Hickory Chair, Dept. HB-081197, P.O. Box 2147, Hickory, NC 28603

Phone toll-free 1-800-349-HKRY for your nearest Hickory Chair retailer or visit us on the Internet at www.hickorychair.com

HICKORY CHAIR®

Division of Lane®

America's Finest Traditional Furniture



LLADRÓ

A tradition of beauty will last forever.

CONCEIVED IN ANCIENT CHINA AND REINVENTED BY EUROPEAN ALCHEMISTS, THE FORMULA FOR MAKING PORCELAIN WAS ONCE THE MOST CLOSELY GUARDED SECRET IN THE HISTORY OF ART. TODAY, LLADRÓ PRESERVES THESE SECRETS IN ITS OWN CLAY, WHICH IS MOLDED BY EXPERT SCULPTORS AND HAND-DECORATED BEFORE BEING MIRACULOUSLY TRANSFORMED TO PORCELAIN BY THE HEAT OF THE FLAMES.



THIS IS HOW LLADRÓ ARTISTS KEEP AGE-OLD TRADITIONS ALIVE. AND THE BEAUTY THEY CREATE WILL LAST FOREVER.

"SPRITE", 4 1/8" x 5 1/2" • To find the Authorized Lladró Dealer nearest you, please call 1-800-634-9088, Dept. H836 • http://www.lladro.com

EUREKA Adv.



© 1997 Robert Bosch Corporation, Sales Group.

With all its innovative features, the new Bosch dishwasher has become the benchmark in the industry. It offers you the most interior room.* In fact, the tub is so tall you can put 10-inch dishes and even stemware in the top rack.

THIS SLEEK NEW MODEL IS QUIETER AND HAS MORE INTERIOR ROOM THAN ANYTHING IN ITS CLASS.

It is also the quietest* dishwasher you can buy. It's so quiet, you almost have to touch it to know it's running. And with four spraying levels and water that's heated up to 161° F, you get the ultimate in sparkling clean dishes. To see for yourself how well the Bosch dishwasher performs, call 1-800-866-2022 for a retailer near you. Visit us at www.boschappliances.com.

BOSCH

A NEW LINE OF THINKING

*Based on premium domestic models available April 1, 1997.



Inspired Design







Admired and acquired, from top: Albert Hadley's room at the Kips Bay showhouse; bamboo flooring; Venini art glass; the St. Ignatius Chapel, designed by Stephen Holl, in Seattle; Touya ceramics in Tokyo.

Kitty Hawks, 212-832-3810
21 W. 58 St., Ste. 2E, New York 10019; fax: 212-832-3828
Start the scheme with a rug. An Oriental will give you all the clues to color; a modern rug will establish character of a different but equally strong sort.

Thad Hayes Design, 212-571-1234
90 W. Broadway, Ste. 2A, New York 10007; fax: 212-571-1239
Don't buy items for your house while you are on vacation. They seldom look right when you get them home.

Jarrett Hedborg Interior Design, 310-271-1437
8811 Alden Dr., Ste. 12A, Los Angeles 90048; fax: 310-271-0369; e-mail: MmeCleo@aol.com
The entire motion picture industry is based on the premise of light and shadow; learn from their example. The film that best exemplifies lighting techniques is *Laura*.

William Hodgins, 617-262-9538
232 Clarendon St., Boston 02116; fax: 617-267-0534
Show rather than display collections by grouping them naturally on a table or commode. With ivory objects I put a round myrtle topiary in a crude terra-cotta pot. It makes a nice contrast of textures.

Holden & Dupuy, 504-897-1100
3420 Magazine St., Ste. C., New Orleans 70115; fax: 504-897-1111
Never skimp on curtains. We like them voluptuous and important, made of taffeta, heavy silk, sometimes fine Irish linen—and always lined. But keep them simple with minimal banding or trim.

Hollyhock/Suzanne Rheinstein, 213-931-3400
214 N. Larchmont Blvd., Los Angeles 90004; fax: 213-463-1248
Use color to update family hand-me-downs and "leftover" antiques. In one house **(right)** we painted the living room walls mango and the ceiling blue-gray. The American Empire and Victorian antiques were placed sparely around the room, as was the art, for a modern look. A straw rug anchors the arrangement.



Irvine, Fleming and Jackson, 212-888-6000
150 E. 58 St., New York 10155
Before you buy antiques, put in time at auction viewings and in the *best* shops to feel and handle the furniture. It's handling it that builds your knowledge and confidence.

Thomas Jayne Studio, 212-838-9080
136 E. 57 St., Ste. 1704, New York 10022; fax: 212-838-9654
Every room today must acknowledge the late 20th century, if only through a piece of art, a lamp, or a vase.

Jed Johnson & Associates, 212-489-7840
211 W. 61 St., New York 10023; fax: 212-581-0208
A room should have subtleties of detail that reveal themselves over time, not an assortment of attention-grabbing tricks that bombard at first viewing but ultimately prove hard to live with.

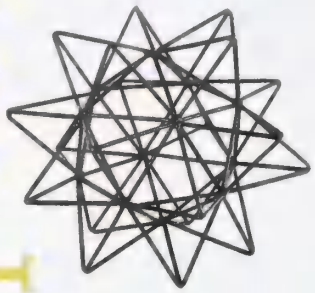
DESIGNERS GUILD

&BOURKE LITTLE

Fabrics and Wallpapers available through
Interior Designers and Architects

Office: 90 Commerce Road Stamford Connecticut 06902
(203) 359 1500 Fax (203) 353 0854



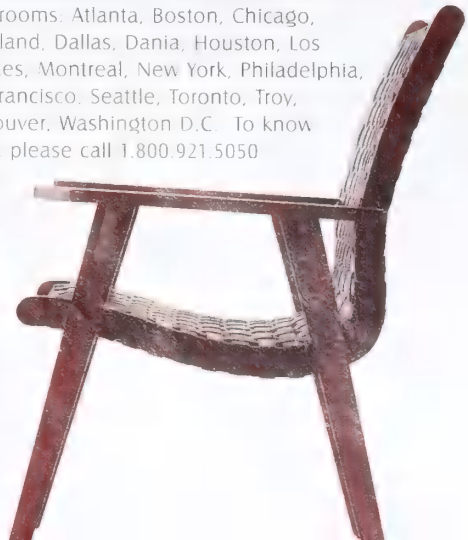






Beacon Hill Furniture, Fabrics, Trim and Accessories are available through architects and designers. North American Showrooms: Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, Houston, Los Angeles, Montreal, New York, Philadelphia, San Francisco, Seattle, Toronto, Troy, Vancouver, Washington D.C. To know more, please call 1.800.921.5050

©1997



AT A DESIGN CENTER NEAREST YOU...

DECORATION & DESIGN BUILDING
D&D Market '97 International Perspectives
October 7-8
New York, NY
Two full days of the very latest industry design trends presented by world renowned designers, authors, editors and manufacturers. For more information call 212-759-8814.

The Art of the Painted Finish
November 11
10:00 am
The Tuesday Designers' Series continues with Dr. Lucylee Chiles, Exectuive Director of The Isabel O'Neil Studio, chronicling the making of painted furniture. For more information call 212-759-8814.

THE NEW YORK DESIGN CENTER
Grange Fall Reception
October 9
5:30-8:30p.m.
New York, NY
Grange Furniture hosts a fall reception with House Beautiful and The New York Design Center. For information, call 1-800-GRANGE1.

Streets of New York
October 30
6:00-8:30 p.m.
"Streets of New York" in conjunction with InterPlan '97, will host a cocktail reception on the 13th, 14th and 15th floors of the New York Design Center. For more information, call 212-679-9500.

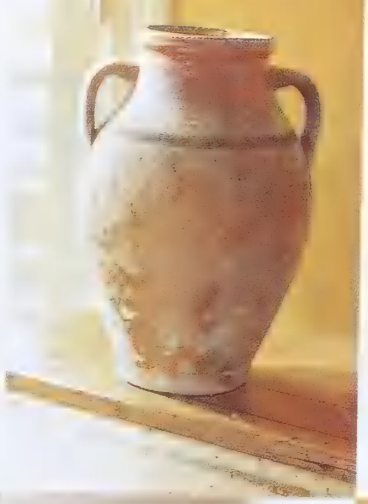
CANstruction
November 13
6:00-8:30 pm
A gala preview and reception for 35 pre-eminent architect and engineer firms displaying their constructions made from cans. All proceeds go to Food For Survival. For more information, call 212-689-2177.

DALLAS DESIGN DISTRICT
Holiday Wreath Collection
November 11
Dallas, TX
This 5th Annual Holiday Event benefitting DIFFA will showcase a dazzling array of holiday wreaths designed by showrooms of the Dallas Design District, local interior designers, architects, artists, florists and celebrities. For more information, call 214-698-1300.

CHICAGO MERCHANDISE MART
Celebrations At Home
November 12-15
House Beautiful joins the Women's Association of the Chicago Symphony, at the Chicago Merchandise Mart, in presenting Celebrations at Home - a collaboration of imaginative ideas for decorating and entertaining at home. This four-day event begins with an evening preview on Wednesday, November 12. For more information and to purchase tickets, call 1-800-223-7114.

BOSTON DESIGN CENTER
Designer On Call
Boston, MA
A free service linking consumers with 70 showrooms through a prescreened network of qualified designers. Designer on Call offers one hour complimentary interior design consultations to help demystify the benefits of enlisting a design professional. For information or to schedule an appointment, call 617-338-6785.

Contact the following Design Centers for more upcoming events:
Design Center of the America, Dania, FL - 954-920-7997
Pacific Design Center, West Hollywood, CA - 1-800-732-3272



Beacon Hill





Country Couture

Nature refined to its considered best, in a relaxed country setting. Finally, comfort sits side by side with style, for those who demand both.




PUT YOUR WORLD N ICE™
HARVEYS BRISTOL CREAM
HARVEYS
BRISTOL CREAM

Greg Jordan, 212-570-4470
504 E. 74 St., 4W, New York 10021; fax: 212-570-6660
If you have a wonderful strong pattern, it's best to use it on everything or else restrict it to one major element, such as walls. Anything in between—diluting it with lots of little companion patterns such as checks and stripes—can seem stiff and contrived.

Kerry Joyce Associates, 213-938-4442
115 N. La Brea Ave., Los Angeles 90036; fax: 213-938-0484; Website: www.kerryjoyce.com
Do giant paint samples. I have 4-by-4-foot pieces of drywall painted so I can move them to different parts of the room or house. A color can look beautiful by day but horrible by night, so always test both ways.

Brian Killian & Company, 810-645-9801
211 N. Woodward, Birmingham, MI 48009; fax: 810-645-8619
Correct mistakes, even when they're expensive: a sofa that doesn't fit, a wall color that's wrong, a chandelier that's too small. Bite the bullet and reach for your wallet before you move forward.

Kitchell Interior Design Assoc., 602-951-0280
7522 E. McDonald Dr., Scottsdale, AZ 85250; fax: 602-951-0165
I let color unfold, as a thread reappearing from room to room. I squander the color in some places and withhold it in others—just traces repeated in art or in an object.

David Kleinberg Design Assoc., 212-585-2500
150 E. 74 St., New York 10021; fax: 212-585-2400; e-mail: dkda@ibm.net
Details should be just that—not the bells and whistles they have become. Small contrast welting on the edge of a curtain or the bottom of a chair can be more effective than all the bullion fringe you can carry. >

Pray Be Seated.



CHELSEA HOUSE

The Regency Chair
24 1/2"W x 20 1/2"D x 37"H

To The Trade:
Corporate Headquarters: P.O. Box 399 Gastonia, NC 28053 (704) 867-5926
Showrooms in High Point and Atlanta

You will spend seven years of your life in the bathroom. You will need a good book.

WE WANT YOU TO LOVE YOUR BATHROOM

FREE. For a 32-page guidebook overflowing with terrific bathroom products, ideas and inspiration, send this coupon to: American Standard, P. O. Box 00318, Richmond, VA 23230-9031. Or call 1-800-524-9797, ext. 663. American Standard

Name

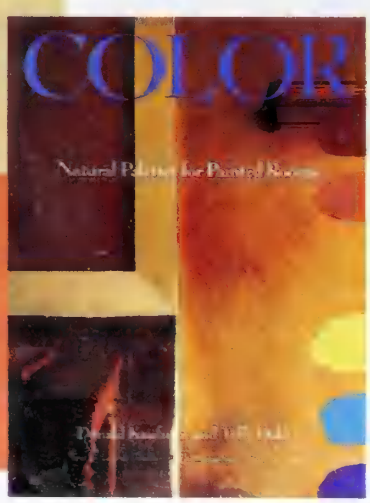
Address City State

Zip Phone 003

How soon do you anticipate beginning your project?
_____ Within 3 months _____ Within 6 months _____ More than 6 months



Brave New Colors



The lavender that Ralph Harvard says "only John Saladino and Mario Buatta are brave enough to use"; Saladino's country dining room. Benjamin Moore colors, from top: Buatta's #1417; Peter Moore's #981; Chris Coleman's #1314. Martin Senour Pumpkin Seed. Richard Keith Langham favors Dutch Boy Key West Coral. Many designers simply say, "call Donald Kaufman."

Sheila Camera Kotur, 212-737-0386
229 E. 79 St., New York 10021; fax: 212-737-0386
Consoles are my favorite pieces of furniture, especially 18th-century Italian ones. They become sculptures.

Richard Keith Langham, 212-759-1212
153 E. 60 St., New York 10022; fax: 212-759-5151
Invest in a deep down-filled sofa with classic lines and cover it in plush linen velvet that will look better and better as it becomes worn and bruised.

Jacquelynne P. Lanham Designs, 404-364-0472
472 E. Paces Ferry Rd., Atlanta 30305; fax: 404-261-1792
Keep in mind what directions your rooms face—north, east, south, or west. Colors change in different lights. I've had to paint three different shades in three connecting rooms so they will all look the same.

Leavitt/Weaver, 209-521-5125
451 Tully Rd., Modesto, CA 95350; fax: 209-571-8340
Always include opposites: old and new, east/west, large/small, refined/crude, delicate/tough, pale/strong.

Richard Lee Interior Design, 212-254-7175
220 Park Ave. South, Ste. 3E, New York 10003; fax: 212-473-0385
Don't feel that colors have to *match*. Four related reds will be far more interesting than the same red in four places.

Robert K. Lewis, 212-755-1557
699 Madison Ave., New York 10021; fax: 212-755-1563
In almost any room, lots of bookcases can be built in, giving instant architectural detail, or books can be placed in architecturally scaled freestanding bookcases in mahogany or a painted finish.

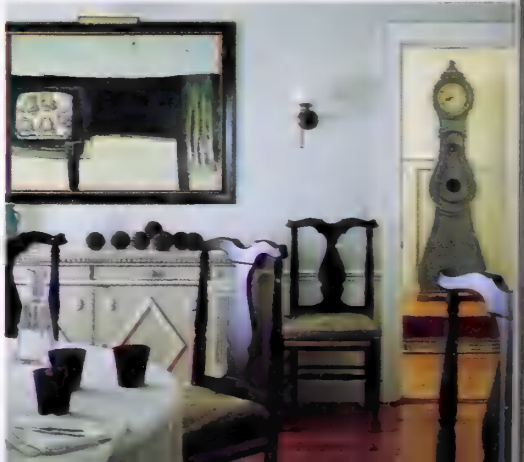
Sally Sirkin Lewis for J. Robert Scott, 310-659-4910
8727 Melrose Ave., Los Angeles 90069; fax: 310-659-4994
I like floor-to-ceiling windows with deep reveals so curtains can hang inside the frames. Create pockets overhead to hide drapery tracks or to house roller blinds.

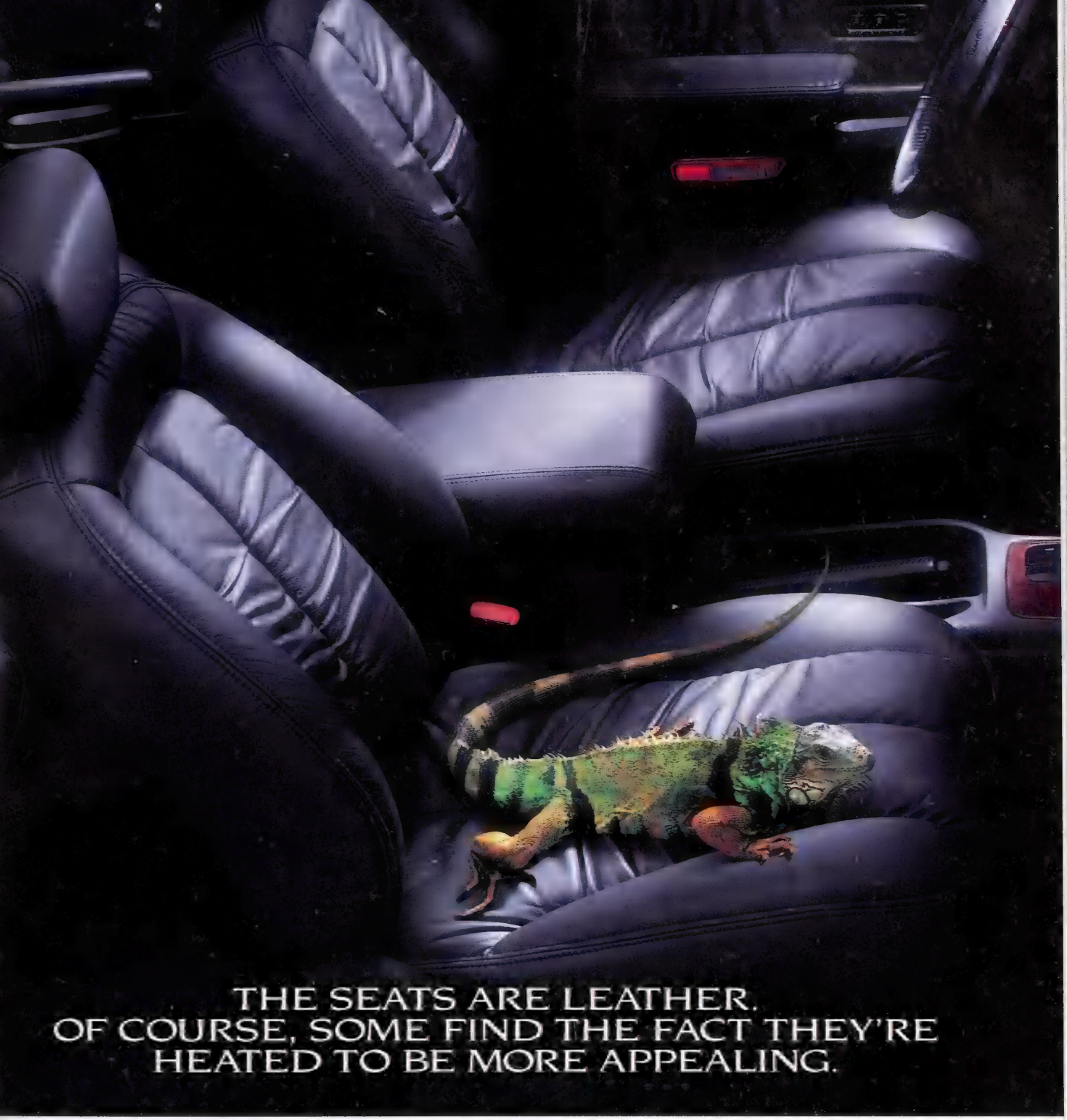
M (Group), 212-874-0773
207 W. 86 St., No. 815, New York 10024; fax: 212-721-6134
Don't waste money on a dinky area rug—the bigger the rug, the larger the room looks. And don't worry about leaving the obligatory 10- to 18-inch band of wood.

MAC II, 212-249-4466
125 E. 81 St., New York 10028; fax: 212-734-8841
Pale colored fabrics—from silk to denim—seem to stand the test of time better than bright patterns. They also show off the shapes of furniture better.

Mallory James Interiors, 207-773-0180
200 Danforth St., Portland, ME 04102; fax: 207-773-9727
One of the best rooms we ever did **(below)** started with an oyster shell, a sprouted clove of garlic, and a small black stone. The textures and colors were so lovely we mixed paint, found linen, furniture, and eventually even art to mimic them.

Linda Marder,
213-656-8844
8835 Wonderland Ave., Los Angeles 90046;
fax: 213-656-0422
Comfort is essential. For me that means English club chairs with chintz pillows, a table for a cup of tea, quilts and cozy chenille throws, a basket of magazines.





THE SEATS ARE LEATHER. OF COURSE, SOME FIND THE FACT THEY'RE HEATED TO BE MORE APPEALING.

INTRODUCING THE NEW JEEP® GRAND CHEROKEE 5.9 LIMITED, THE WORLD'S FASTEST SPORT UTILITY VEHICLE.

With more luxury features and more power than any Jeep vehicle ever built, the new 5.9 Limited is an oasis in a cold, harsh world. The exclusive new interior features rich supple leather, heated front seats, and a 10-speaker 180-watt Infinity Gold™ stereo system. A brand-new 5.9 litre 245 horsepower V8 engine takes you from 0 to 60 mph in just 7.0 seconds. Of course, its biggest luxury is still the Jeep four-wheel drive technology. Featuring the exclusive Quadra-Trac® system that delivers incredible traction on all types of surfaces.



Contact us at 1-800-925-JEEP or www.jeep.com and start exploring Earth's most remote places.

Jeep

THERE'S ONLY ONE

lways use seat belts. Remember, a backseat is the safest place for children. Jeep is a registered trademark of Chrysler Corporation

Peter Marino & Associates Architects, 212-752-5444
150 E. 58 St., New York 10022; fax: 212-759-3727
Buy something very, very good or go to a flea market. Don't live with *anything* in between.

Ned Marshall, 212-879-3672
421 E. 73 St., New York 10021; fax: 212-879-4998
Because the first thing you look at when you walk into a room is the floor, make it wonderful. Color works magic—a checkerboard stain or Early American spatter paint. Small rooms in particular benefit nicely from painted floors—light floors and dark walls always increase the sense of space.

Betty Sherrill of McMillen, 212-753-5600
155 E. 56 St., New York 10022; fax: 212-759-7563
If good paintings are beyond your reach, use antique mirrors instead. For the same budget reason I like to paint libraries dark green—old paneling is too expensive.

David H. Mitchell & Associates, 202-797-0780
1734 Connecticut Ave. NW, Washington, DC 20009; fax: 202-797-9512
Never have more than four colors or patterns in a room (**right**). If you use too many patterns, there is no focus to hold your interest.



Juan Montoya Design, 212-421-2400
330 E. 59 St., 2nd Fl., New York 10022; fax: 212-421-6240
Grand gestures: A beautiful oversize door because it always gives a dramatic sense of procession and entry. Also a great canopy bed, whether Empire or African, creates a wonderful sense of enclosure and protection.

Peter Moore, 212-925-7760
34 Laight St., New York 10013; fax: 212-343-2404
Pattern can date a room quickly. I try to avoid it because I think it's a crutch. The key to any good design is edit, edit, edit. Pattern isn't about editing, it's about adding. It takes discipline not to rely on it.

Charlotte Moss & Co., 212-772-6244
16 E. 65 St., New York 10021; fax: 212-734-7250
Bold gestures wake up a room: brilliant color for the walls; slipcovers all in one color, piped in another; one overscaled object—a chair or painting or great porcelain vase.

Nile, 212-688-8860
38 E. 64 St., New York 10021; fax: 212-888-4101
Taffeta curtains reflect more light than any other window treatments. They sparkle and glisten like a ball gown and, like a beautiful dress, should be exquisitely tailored and always lined. Otherwise they rot. Any silk is fine as long as it's Rubelli.

Benjamin Noriega-Ortiz, 212-343-9709
75 Spring St., New York 10012; fax: 212-343-9263; e-mail: bno_msn.com
Never use a patterned fabric on a piece of furniture unless you want to disguise its shape. The same goes for dressing yourself! >

AVAILABLE AT THESE FINE RETAIL STORES:

SWAROVSKI
Silver Crystal

CONNECTICUT
Brookfield
Joy's Gifts
Danbury
Macy's
East Windsor
Revay's Gardens & Gift Shop
Farmington
Michaels Jewelers
Milford
Happy House
New London
Mallove's
Newtown
Joy's Gifts
North Haven
The Windsor Shoppe
Orange
Sykes-Libby
Stamford
C & G Crystal
Macy's
Trumbull
Noah's
Waterbury
Noah's
Westport
Silvers of Westport
Woodbridge
Coyne's at the Red Barn
MAINE
Bangor
My Maine Bag
MASSACHUSETTS
Auburn
Hannoush Jewelers
Boston
Long's Jewelers
Macy's
Braintree
Cheerio's Gifts & Collectibles
Long's Jewelers
Macy's
Brewster
Yankee Craftsmen
Burlington
Macy's
William Andrews
Chicopee
Hannoush Jewelers
Hyannis
The Crystal Pineapple
Kingston
Cheerio's Gifts & Collectibles
Marlborough
A Basket Case
Natick
Macy's
Woodbine
Newton
Macy's
North Attleboro
Cheerio's Gifts & Collectibles
Peabody
Macy's
Springfield
Lorilil Jewelers
West Boylston
A Basket Case
NEW HAMPSHIRE
Concord
Woodbine
Gilford
Pepi Herrmann Crystal
Nashua
Noah's
NEW YORK
Albany
Grandma's Country Corner
Macy's
Pearl Grant Richman's
Amherst
Jenss
Astoria
G & L Imports
Babylon
McCrystal's Crystals and Collectibles
Bayshore
Macy's
Tiny Treasures Ltd.
Brooklyn
Casa del Corredo
Dalmazio Imports
Il Telaio
Macy's
Buffalo
Andrew's Collectibles
Centereach
Classic Gift Gallery
Clifton Park
Wit's End Giftique
Commack
Consumer Corner Giftware
East Patchogue
H.N. Vantasia
Elmhurst
The Gift Source
Flushing
Julian's & Karen's
Garden City
Bloomingdale's
Macy's
Glendale
Sogno Di Sposa
Great Neck
Marel Gifts
Hunter
Corner Collections
Huntington
Macy's
Huntington Station
Macy's
Peter Andrews
Presents of Mind
Tiny Treasures
Lake Grove
Macy's
Tender Thoughts
Little Neck
Mr. China
Lynbrook
Lyn Gift Shop
Manhassett
Macy's
Mamaroneck
Emily's & Mary's Gift Shop
Massapequa
Macy's
Pagoda Imports
Premio Gifts
Merrick
The Limited Edition
Monticello
Elegante
Nanuet
Macy's
New Rochelle
Leonard-Talner Jewelers
New Springvale
Macy's
New York City
Anand India Shop
Bloomingdale's
Edwardo Galleries
Fortunoff
Gold Nugget Jewelers at World Trade Center
Macy's at Herald Square
Niagara Falls
Morey's Jewelers
Oakdale
Van Cott Jewelers
Peekskill
Crompond Country Store
Rego Park
Macy's
Metropolitan House
Rock Hill
Gallery of the Lakes
Rockville Centre
Imperial China
St. James
The Plate Cottage
Scarsdale
Roadside China
Scotia
Schenectady Mayfair Jewelers
Smithtown
Shanah's Gifts
Spring Valley
Collectibly Yours
Staten Island
Casa D'Oro Jewelers
Island Treasures
Syracuse
Michelle's
Victor
Jenss at Eastview Mall
Lock, Stock & Barrel Gifts
Westbury
Fortunoff
West Hempstead
China Connection
White Plains
Bloomingdale's
Prestige Collections
Williston Park
Peter Andrews
Yonkers
Mount Royale
Prestige Gifts
RHODE ISLAND
Cranston
Providence Diamond Co.
Smithfield
The Golden Goose
Westerly
Westerly Jewelry Co.
Wickford
Gold Lady Jewelers Ltd.

For additional retailers, please call 800-426-3088.

O, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give!
The rose looks fair, but fairer we it deem
For that sweet odour which doth in it live.
The canker blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such
When summer's b
But, f
They live
Die to thems
Of their swe
And so of
When that shall

SWAROVSKI



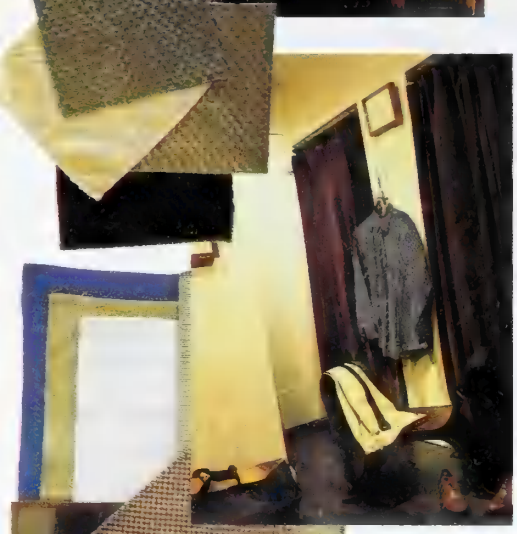
SWAROVSKI
Silver Crystal

CRYSTAL POETRY



Fabric Favorites





Several designers suggested slipcovers (second from top) to refresh a room. Most favor tonal textures over pronounced pattern, from top: Embroidered crewelwork from Chelsea Textiles and Chelsea Editions; waffle-weave velvet from Randolph & Hein; Chris Coleman substitutes curtains for closet doors; build a fabric wardrobe with Donghia linens; Brunschwig's ottoman textures and Rogers & Goffigon's camel hair, linen, and wool.

Sandra Nunnerley, 212-472-9341
112 E. 71 St., Ste. 3B, New York 10021; fax: 212-472-9346
Our favorite new paint color is moss green. It's so versatile—you can play it against fresh ivory moldings and ebonized wood floors for either a contemporary or traditional look.

Oetgen Design, 404-352-1112
2300 Peachtree Rd. NW, Ste. B209, Atlanta 30309; fax: 404-352-0505
Always make your living room seating equal to the number of chairs in the dining room.

Orsini Design Associates, 212-371-8400
330 E. 59 St., New York 10022; fax: 212-935-8615
Upholster small spaces to create jewel-box rooms, using the same print on walls and every piece of furniture. There will be no need for art and major accessories.

Albert Hadley of Parish-Hadley Assoc., 212-888-7979
305 E. 63 St., New York 10021; fax: 212-486-5792
I like highly polished, colored cement floors with pale, thin, almost threadbare antique rugs.



Thomas Pheasant, 202-337-6596
1029 33 St. NW, Washington, DC 20007; fax: 202-342-3941
I have always used a neutral palette to show off the silhouettes of upholstery and to create calm backgrounds for art and antiques **(right)**. But recently I used red in the same way. The furniture silhouettes still read clearly, and the art and antiques shine. Red envelops you to give a surprising feeling of calm.

Powell/Kleinschmidt, 312-642-6450
645 N. Michigan Ave., Ste. 810, Chicago 60611; fax: 312-642-5135
A room should have a sense of arrival. It's important not to bleed rooms into one another, although this is becoming popular in open-plan houses. We often install a divider wall that is suspended above the floor and just below the ceiling. You can tell there's space and light beyond it, but you can't see what's there.

Frank Babb Randolph, 202-944-2120
1671 34 St. NW, Washington, DC 20007
Don't get trapped by symmetry with too many pairs. Focus on a balance instead.

Eve Robinson Assoc., 212-595-0661
161 W. 75 St., 10D, New York, 10023; fax: 212-496-1012
Table lamps are like jewelry—don't let them be an afterthought. They should enhance and complement the entire look of a room. Try Aero's cobalt-blue glass and polished aluminum lamp. What style!

John Saladino, 212-752-2440
305 E. 63 St., New York 10021; fax: 212-838-4678
I always exaggerate the scale of what hangs on the walls. Overly large mirrors or paintings suggest that a room is grander than it really is.

Tom Scheerer, 803-723-0210
60 Anson St., Charleston, SC 29401; fax: 803-723-0910
Feeling good in a room depends upon lighting more than any other factor. Balance floor-can uplighting with shaded table and standing lamps for a warm "domestic" scheme, and unless you have an *extremely important* art collection, avoid recessed lighting. Those ugly holes brutalize a ceiling. >

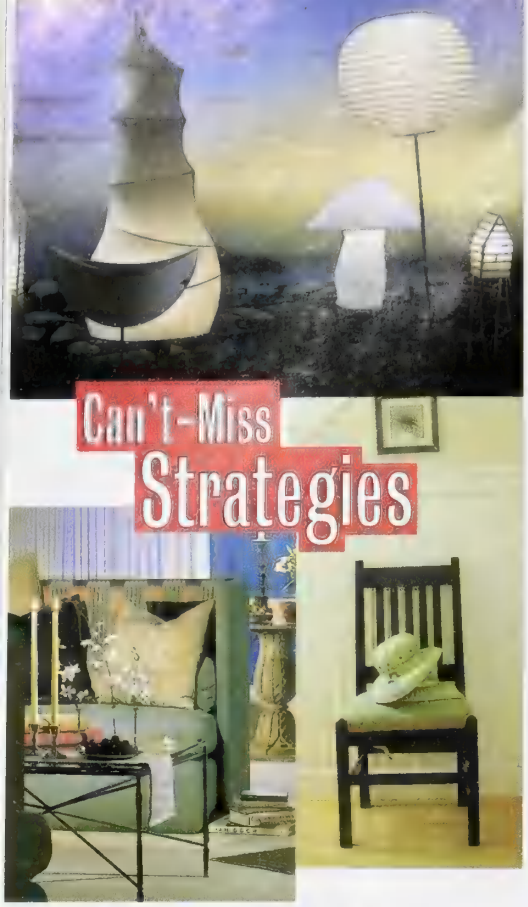
Brunschwig & Fils®

Brunschwig & You



Amalfi Commode, Bélanger Mirror, Directoire Bouillotte

Through Architects and Interior Designers



Noguchi lamps, top, give form to light. High-back sofas, above left, add architectural definition to a plain-Jane space. Black wooden chairs are a go-anywhere accent, finds Mallory Marshall.



Greg Jordan suggests, "Choose a fresh color or pattern and slipcover all the furniture in the room in it. For one client [above], we slipcovered everything on the first floor in a pink gingham cotton with tomato red bindings for summer. The whole room sprang to life."

Harry Schnaper, 212-980-9898
692 Madison Ave., New York 10021; fax: 212-980-1405
Regarding color, less is more. Use just a hint of it in unexpected places—like deep red lacquered cabinet interiors in an ivory room or cotton velvet curtains with a bright colored lining.

Shelton, Mindel & Associates, 212-243-3939
216 W. 18 St., PH, New York 10011; fax: 212-727-7310
The best investment: a Miele vacuum cleaner.

Stephen Shubel, 415-332-8292
414 Richardson St., Sausalito, CA 94965; fax: 415-332-8225
Transform a stuffy old mahogany dining table with a skirt in white linen.

Stephen Sills Associates, 212-988-1636
30 E. 67 St., New York 10021; fax: 212-988-2006
Can't-miss furniture: an ottoman upholstered in a beautiful antique textile.

Paul Siskin/Siskin Valls, 212-752-3790
21 W. 58 St., New York 10019; fax: 212-752-3935
A settee with a distinctive profile serves as both seating and as sculpture.

Courtney Sloane for Alternative Design, 201-413-0094
334 Barrow St., Jersey City, NJ 07302; fax: 201-413-1119
Avoid the Stepford styles: Colonial, Country, Victorian. The best interiors evoke an original theme or idea and carry it through each and every element.

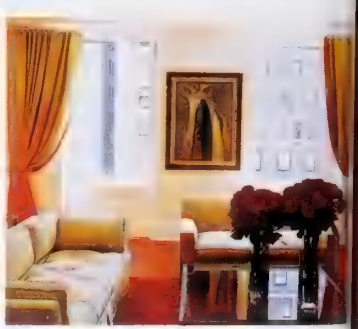
Michael S. Smith, 310-656-5733
1454 Fifth St., Santa Monica, CA 90401; fax: 310-656-5741
With the stressful lives we lead, I think redoing the bathroom is a worthwhile splurge—a Jacuzzi, a steam shower, a television and audiovisual system. Or just indulge in crisp new white bath towels and scented candles.

William Sofield, 212-473-1300
380 Lafayette St., New York 10003; fax: 212-473-0300
Anything you use daily is worth a splurge, like Gucci's gorgeous new flatware in sterling silver with ebony handles.

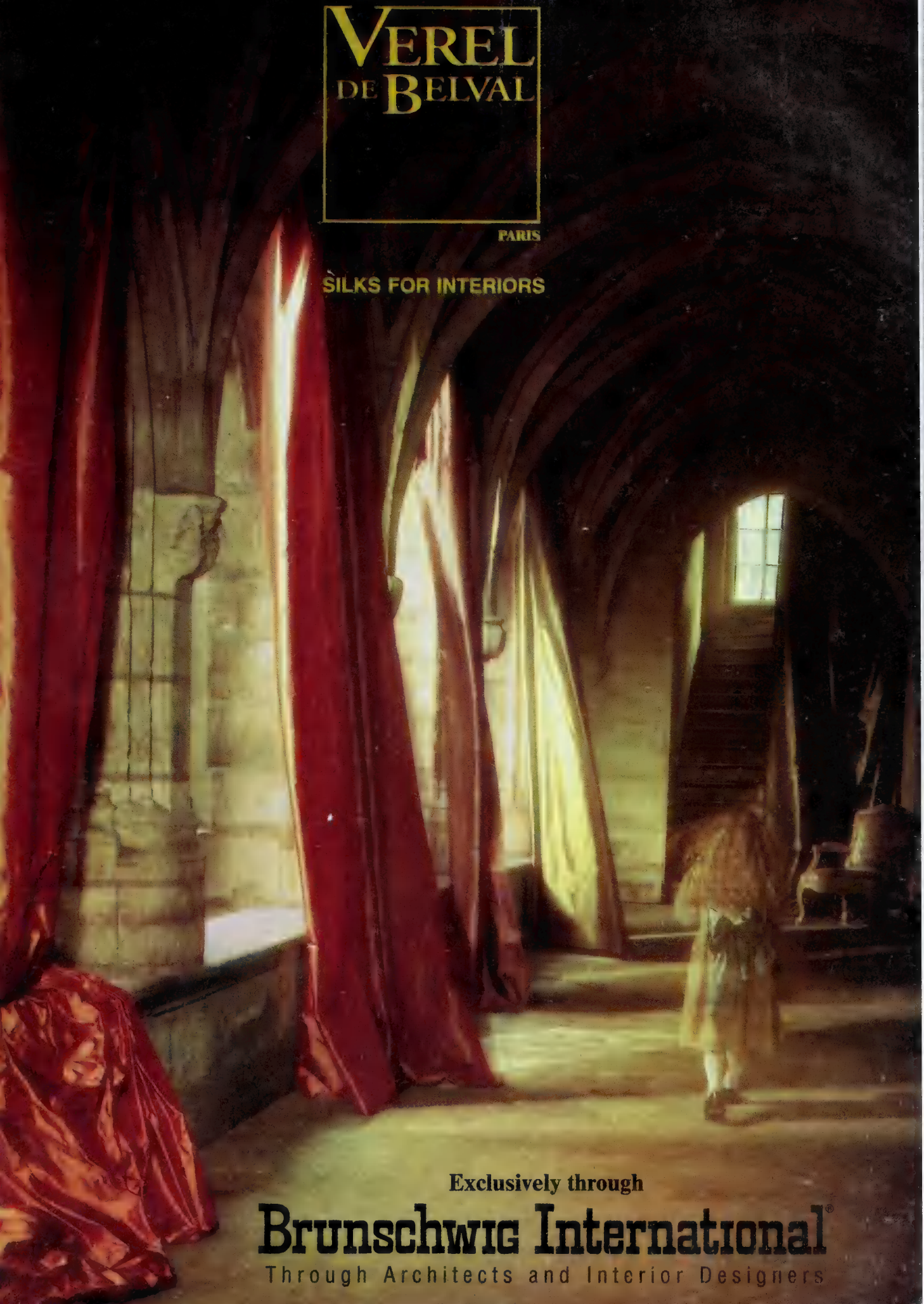
José Solis Betancourt, 202-659-8734
1054 Potomac St. NW, Washington, DC 20007; fax: 202-659-0035
Use high-back sofas and chairs to define space within a room. Often they lend a sense of architecture where there is none.

Charles Spada Interiors, 617-951-0008
1 Design Center Pl., Ste. 547, Boston 02210; fax: 617-951-9900
Don't remove all the scars and history from antiques. Restoration is a good thing, but beware the overzealous refinisher.

Alison Spear, AIA, 212-439-8506
131 E. 70 St., 3E, New York 10021; fax: 212-439-8509
Be inventive with color. We created a great effect on a recent project **(right)** by using a dramatic swoop of scarlet and lemon silk at the windows and by painting the floors a vibrant red.

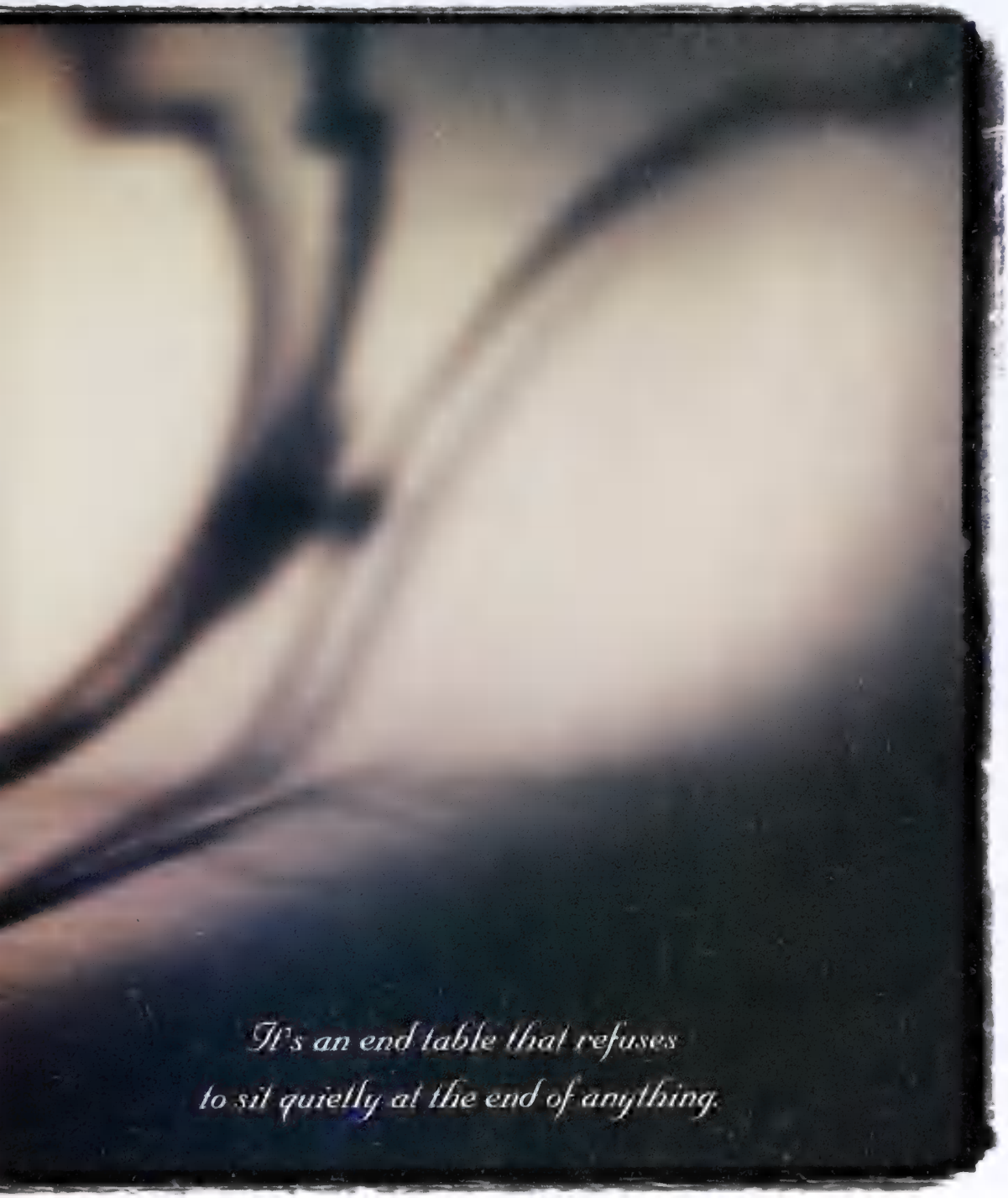


Stedila Design, 212-751-4281
135 E. 55 St., 5th Fl., New York 10022; fax: 212-751-6698
Ceilings have been neglected since the Renaissance ended. Even in a neutral room use pale green or a hint of blue on the ceiling. I recently covered the ceilings in a beige room with Anya Larkin hand-painted paper in shades of burnished gold and platinum.


VEREL
DE BELVAL
PARIS
SILKS FOR INTERIORS
Exclusively through
Brunschwig International®
Through Architects and Interior Designers



ITERATURE ON OUR SELECT LINE OF HAND-CRAFTED FURNISHINGS FROM AROUND THE WORLD, CALL 1-800-692-2112.

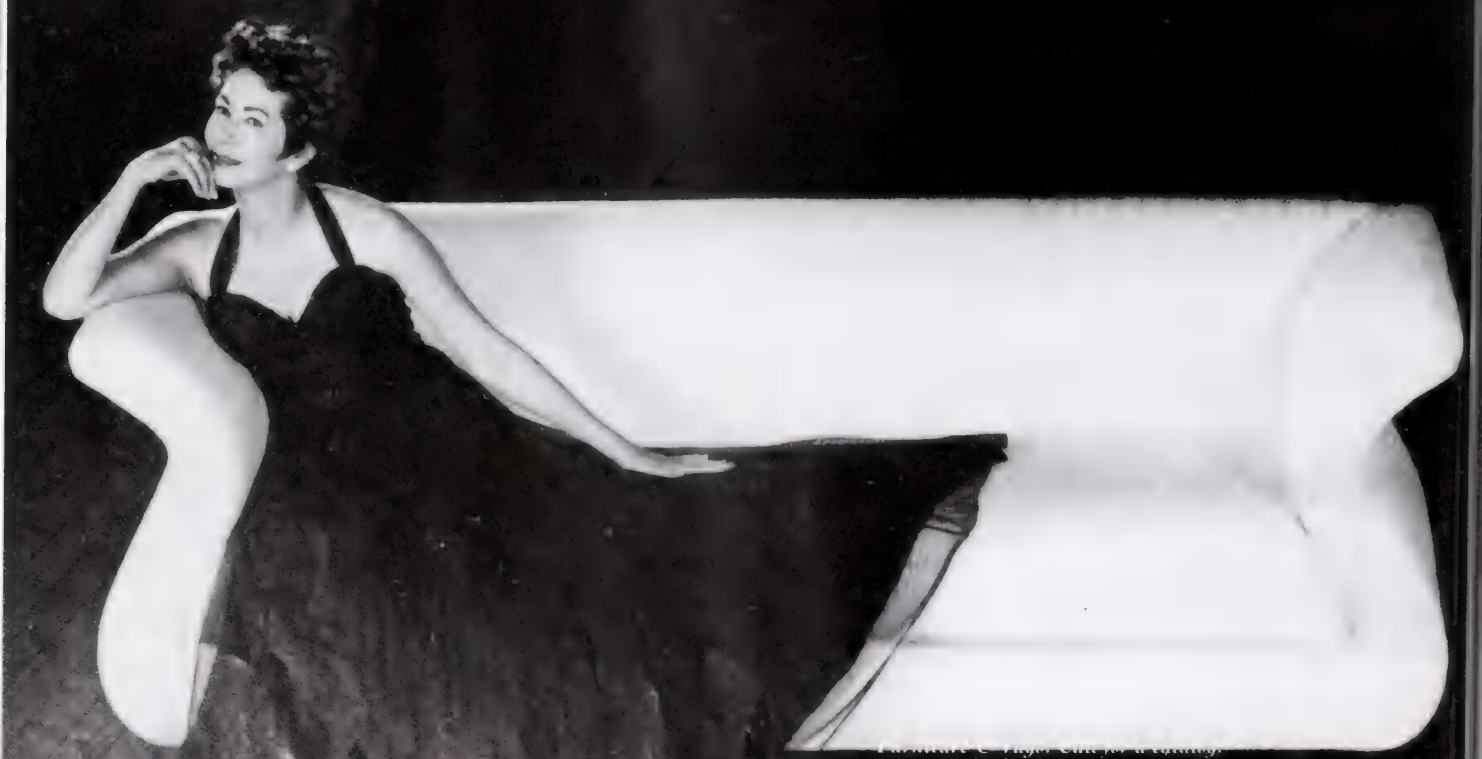


La Barge

BRING HOME A PIECE OF THE WORLD™

DIALOGICA

"I love when people are passionate about their furniture."
Monique Savarese, designer



Monique Savarese shown on Elle sofa in white linen

The World of Dialogica

New York 484 Broome St 212 966-1934 1070 Madison Ave 212 737-7811

Chicago 312 988-7791 | San Francisco 415 441-1636 | Miami 305 672-8800 | Boston 617 451-2212 | Cleveland 216 464-0890 | London 44 171 434 1464 | Hong Kong 852 2 973-0802

© 1997 Fieldcrest Cannon, Inc



Our colors are enough to make even white bathroom fixtures downright playful.





ROYAL VELVET
100% Cotton. 1,000% Color.™
by Fieldcrest



Worth a Splurge



Blue-chip investments, from top: Allegra Hicks's flat-weave rugs; Gucci's sterling and ebony flatware; Aero's cobalt-blue and aluminum table lamps; a deep down-filled sofa.



Stingray Hornsby Interior Design, 860-274-2293
5 The Green, Watertown, CT 06795; fax: 860-945-3369; e-mail: STINGRAY@SNET.NET
"*Ne touche pas*" is out. Leaning your most cherished piece on the mantel certainly beats special lighting effects and a bronze plaque. Paintings should be treated with the same reverence as a bowl of fruit.

Madeline Stuart & Associates, 213-935-3305
630 S. La Brea Ave., Los Angeles 90036; fax: 213-935-3945



Sometimes white is right but fear of color results in a beige world. For clients I often prescribe Donald Kaufman's book, *Color*. Although the shade we ultimately choose may be neutral **(right)**, rooms that would have seemed bland now glow.

Emily Summers Design, 214-559-3669
4319 Oak Lawn Ave., Ste. A, Dallas 75219; fax: 214-559-3089
If I had a window treatment slogan it would be No Swags.

Alan Tanksley, 212-750-2090
125 E. 62 St., Ste. 2B, New York 10021; fax: 212-750-2099
When considering the patterns, textures, and colors of a room, plan your decorating choices the same way you plan a successful dinner party. For both you need interesting and capable talkers as well as supportive and well-mannered listeners. Any room will get confusing if there are too many stars competing for your attention.

Rose Tarlow—Melrose House, 213-651-2202
8454 Melrose Pl., Los Angeles 90069; fax: 213-658-6548
Art is worth displaying if you truly enjoy it—if it's not just stocks and bonds on the wall. Drawings are divine, but blank walls can be refreshing.

John Wheatman & Associates, 415-346-8300
1933 Union St., San Francisco 94123; fax: 415-771-8652
Always think beyond the window—to arbors, trees, well-designed fire escapes. These can all be part of a window treatment. Use materials that require little maintenance—louvers, woven woods, and, once in a blue moon, fabric.

Bunny Williams, 212-207-4040
306 E. 61 St., 5th Fl., New York 10021; fax: 212-207-4353
First design a room, then undesign it. Relax the plan. Mix comfortable upholstered chairs and sofas with furniture that moves and floats.

The Wiseman Group Interior Design, 415-282-2880
636 San Bruno Ave., San Francisco 94107; fax: 415-482-2896
Buy something big like an armoire or bookcase. The more architectural the piece, the better—it gives any room a reference point.

Vicente Wolf Associates, 212-465-0590
333 W. 39 St., 10th Fl., New York 10018; fax: 212-465-0639
I always strive for balance by mixing various styles and materials—antique chairs and modern ones, loose cushions and tight seat backs, polished mahogany tabletops and rough stone, contemporary Italian lighting fixtures and traditional lamps.

Mark Zeff Consulting Group, 212-580-7090
260 W. 72 St., Ste. 12B, New York 10023; fax: 212-580-7181
I think black baseboards are chic—almost like a little black dress. It's a trim way of freshening up a space.



© 1997 Intel Corporation. BunnyPeople™ character trademark and copyright 1997 Intel Corporation. All rights reserved.

How's my driving?

Tell us at www.intel.com/home



Look out. Intel's brightest engineers are out on the road with the Pentium® II processor. And it's unlike anything you've ever seen. We've added new architectural features, plus Intel MMX™ media enhancement technology, all to deliver a new kind of PC experience—whether you're enhancing your favorite photos or making a video phone call on your PC. So if you see us cruising your local highways, honk. Or just head directly to the Intel Web site. ► www.intel.com/home

intel®

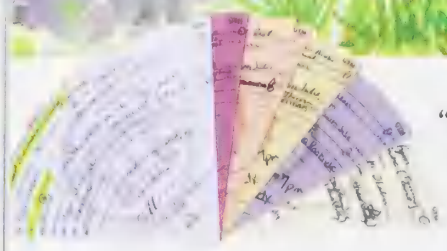
The Computer Inside.™



ONE SMALL STEP

I—who never joined a gym or favored health food—find myself at the Golden Door spa doing dawn hikes, tough aerobics, and sampling tofu and carob soy milk

By Margaret Kennedy



"Basic, basic, basic!" shouts Sharon, the instructor. I am in the back row of step class at the Golden Door spa in Escondido, California, struggling with the Charleston. I catch Sharon in the mirror glancing at my dilemma, then switching the class to the basic step to get me back in sync. Sharon is unfailingly encouraging. If my ineptness makes her think, "Good grief," I'll never know.

Step, DaVinci (combination aerobics/dance/stretch), water aerobics, and yoga—it's *all* new to me. I've also never tried any of the equipment that looms so intimidatingly in the gym. But this is my week to dive into everything—a jump-start toward fitness beginning from virtual zero.

My wake-up call is at 5:30, before a daily, hilly three-mile hike. I go as fast as I can and struggle to keep pace on the steeper paths. By the end of the week, I tell myself, it will feel like a good workout rather than the last minutes of my life.

After the hike, breakfast is in my room. A shoji-screened window looks onto a private little garden with bamboo and stepping stones across raked sand. The architecture here is classic Japanese. Serenity prevails. But the fan-shaped schedule on my tray next to the baked apple announces a blur of activities which test every muscle. Salvation is a daily massage at noon that allows my body to make it through the afternoon of *more* aerobics, weight training, and tennis lessons with Marcelo. "Yes, yes, yes!" Marcelo enthuses as I hit the ball more solidly. My last class is yoga with Colleen, who corrects my position with a firm wrench then tells me how well I'm doing.

With an endless supply of fresh T-shirts, shorts, and warm-up suits, I don't need to think about what to wear. I tie on the *yukata* (Japanese cotton robe) hanging in my closet and limp to dinner. I love all the fruit and vegetables picked from the Golden Door's extensive gardens, which turn up in such imaginative offerings as lemon-fennel crusted salmon on braised red chard with French lentils and Szechwan pepper sauce. I could happily eat like this every day—if only I had a cook.

Each night I sit with different people. It's a lively group ranging from sixteen-year-old Alison, who came with her mother (lots of mothers and daughters this week)—to eighty-one-year-old Margrit, who outhikes many of us. "I grew up in Switzerland and hiked up and down the mountain to school and back home for lunch," she explains.

After dinner there's always an informative program. One night we are in the kitchen, where sous-chef Justin shows us how to quick-sear boneless chicken to keep it moist. He gets the heavy pan really hot, then adds a teaspoon of canola oil (most of which he wipes out with a wadded paper towel) and makes sure the pieces are well browned before turning. On the kitchen blackboard I notice a roster of guests with foods they cannot eat. Heather's long list is daunting—no meat, chicken, fish, shellfish, dairy, eggs, wheat, vinegar, oranges, potatoes, or tomatoes. "Good lord, what *do* you eat?" I ask her later. "Salads and stir-fried vegetables with tofu or tempeh," she explains. Heather is beginning a year of training for a trek in Pakistan.

After meeting with the nutritionist, I am determined to include soy products in my diet. Unlike Heather, I blanch at the thought of tofu, but the jalapeño soy cheese wasn't bad and maybe it would work on a baked potato. I cannot dismiss recent statistics about soy helping to prevent osteoporosis, heart disease, and cancer—including breast cancer.

"You are all likely to live to be 90," Deborah Szekely, founder of the Golden Door, tells us one night. "To enjoy those years you must take control of your health. Consider everything you do and ask yourself, is it life-enhancing or life-diminishing?" Here's the perfect mantra to take home.

On Saturday afternoon I'm the only one to turn up for Rollerblade lessons. Things are winding down and everyone else is chatting by the pool. I promise the instructor to drum up some takers for the next session. Before dinner, we watch video clips of our week. There I am, out of step in step class and blading with a terrified look. After farewell toasts, unbelievably I win an award—"Muscle Mama." This is certainly not a tribute to my weight-lifting abilities. Rather it is just what the whole week has been about—encouragement. ■

For decorating advice, visit our Website, "Ask Peggy," or take a virtual tour of the Kips Bay Showhouse at http://housebeautiful.com

The area's most eligible bachelor charmed the ladies, everyone's favorite dancing partner really cut a rug,



but the life of the party – just played my Baldwin.

A Baldwin played to perfection draws a crowd every time--especially when the piano plays itself. From classical to classic rock, the ConcertMaster plays each nuance of the original artist on your Baldwin, complete with vocals and accompaniment. The three playback sources give you the flexibility to choose from the extensive internal library, CDs, and floppy diskettes. Plus, the wireless remote puts you in total control. So, whether you want to relax with Beethoven at breakfast, or jazz up your party with "Fats" Waller, the next live performance of your favorite artist is as close as your Baldwin ConcertMaster. For more information, call 1-800-4-BALDWIN, or e-mail us at: baldwin@bpao.com.

Wireless remote control

Baldwin

ConcertMaster

Baldwin Piano Company, 422 Wards Corner Road, Loveland, OH 45140-8390

Estrogen is good.

Copyright © 1997 Eli Lilly and Company. All Rights Reserved. Printed in USA. RA-10691-10018297

The natural estrogen your body makes does some very good things. It helps keep your bones strong and your cholesterol low. The problem is, after menopause, your body makes 80% less estrogen.

Losing estrogen can mean losing bone. In just the 6 years after menopause, a woman can lose up to one-third of the bone mass in her spine.

Falling estrogen can also mean rising cholesterol. Which may put you at greater risk for a heart attack or stroke–leading causes of death among women.

What can you do to protect yourself? Getting enough calcium and exercising regularly can help, but they aren't enough. So, many doctors prescribe estrogen replacements to help protect women against osteoporosis and keep cholesterol low.

But estrogen replacements can have their problems. Many women aren't thrilled with estrogen's potential side effects, which can include irregular

Estrogen is bad.

bleeding, spotting, bloating, breast tenderness, and migraines. And many women have serious worries about a possible link between estrogen replacements and cancer.

So is estrogen good? Or bad? At the moment, it's a decision each woman has to make with the help of her doctor. But research is ongoing to find new choices for women who want to stay strong and vital in the years after menopause.

For a progress report on postmenopausal health, call the Lilly Center for Women's Health toll-free at **1-888-WMN-HLTH.** Because there is life after menopause.



Lilly

Dedicated To Postmenopausal Health™



GARDEN-LOVER'S PARADISE

On a November trip to New Zealand's North Island, our contributing editor found the country's glorious plants at their peak of spring bloom

By Ken Druse

It was nearly 11:00 P.M. when my hosts said, "There's one more thing to see." Tomorrow was my last day in New Zealand and I had scheduled an early morning meeting at a nursery, but my new friends, Tony Barnes and John Sole, were too persuasive. I followed them out into the darkness.

"There's a step here, and another," said Tony. "Just a little farther." I felt for each rocky foothold—thankful for the fellow in front of me and the one behind to catch me if I stumbled. "Here we are," said John. "Now turn to your left and sit down." As we crouched on the edge of a deep ravine and stared straight ahead, I could see the reason for our expedition. Hundreds, then millions, of luminescent pinpoints beamed in the dark of the moonless night.

"Glowworms," said Tony.

I never imagined that anything could top what I had seen in one day in the Taranaki Region of New Zealand: rock grottoes dripping with mosses and ferns; gardens of azaleas with buff, amber, and fawn-colored blossoms; parks with exotic flora like the primitive *Elegia capensis*—a clump of shrimp-pink, black, and green tubes topped by spidery filaments. But sitting in infinite blackness, surrounded by microscopic dots the color of lime Jell-O I was overwhelmed, like someone seeing the lights of Manhattan for the very first time.

Coming to New Zealand had been an afterthought, but when *Landscape Australia* magazine invited me to lecture in Melbourne I thought this might be my once-in-a-lifetime trip Down Under. At the last minute I scheduled a brief stopover in New Zealand.

I have noticed that nature-lovers rave about Australia, but garden-lovers swoon over New Zealand. It's a nation of >

Spring garden touring in the Taranaki region of New Zealand's North Island, clockwise from top left: A native fern in a garden near New Plymouth. Mount Egmont, the region's 8,000-foot volcano. Tony Barnes and John Sole's lush landscape in Oakura. A path at Pukeiti, a public garden with New Zealand's largest collection of rhododendron. A tree fern in Pukekura Park.



Ceramide Firm Lift

Intensive Lotion for
Face and Throat

The uplifting breakthrough for firmer, younger looking skin.

Finally, the all-in-one firming treatment that helps your skin fight the effects of time. Exclusively formulated with our unique, advanced Ceramide Retinyl Complex that works naturally with your skin.

Immediately: skin looks and feels firmer, "uplifted."

With continued use: firmness and resiliency are measurably improved, the appearance of dark spots is reduced, lines and wrinkles are visibly diminished.

Elizabeth Arden

FIRST NAME IN BEAUTY

Dayton's Marshall Field's Hudson's

Tony knew just where to stop on the bridge so that my first view of snow-capped Mount Egmont was perfectly framed by trees, sky, and water

ardent plantspeople and their Mecca is Christchurch on the South Island. But since I was going at the beginning of November, I decided to pass up the colorful borders and English-style cottages of the south and stay on the North Island. It would be closer to the equator, and landscapes might be nearing their spring crescendo. Then, too, I could visit Duncan & Davies Nursery in New Plymouth.

At nurseries in California and the Pacific Northwest I had discovered that Duncan & Davies was the major source for *Phormium*, New Zealand flax; *Davidia*, the dove tree; *Pseudopanax* 'Lancewood'; *Pentapterygium agapetes;* and *Clianthus* 'Parrot Beak'. How could a nursery in New Zealand provide plants at a competitive wholesale price if it had to ship them to the U.S., where they would then grow in quarantine for 18 months? I looked forward to finding out.

Duncan & Davies arranged for an employee, Tony Barnes, to meet me at the airport. He would take me to visit public and private gardens in the area and deliver me to the nursery Tuesday morning before my flight back to Auckland. On the drive from New Plymouth's tiny airport into town, Barnes invited me to join his family for dinner in the restaurant at my hotel.

New Plymouth looked like many sleepy seaside towns, waiting for the season to begin. Tony led me to the bar of the Devon Hotel where he introduced me to his parents, his aunt and uncle, several cousins, and his partner, John Sole. I could hear laughter just beyond the reception desk, and although the sing-alongs had not begun, the whole place seemed to be a cockney take on small-town America.

As we chatted about my travels Tony's father asked, "Have you come for the festival, then?" Tony explained that the Taranaki Rhododendron Festival started next week. "But spring is early this year," he added. "You'll see more than the visitors will."

What kind of garden festival could there be in small New Plymouth? I wondered.

Tony and I arranged to start early the next morning with a visit to a private garden of native plants. New Zealand was formed by volcanoes, and the youngest, Mount Egmont, is only 3,000 years old. Evolution is still in its infancy here, and there are plants that appear nowhere else on earth.

The handsome chalet-style house was surrounded by gardens designed as micro-habitats: a high, dry area; a pool garden; a cool, shaded area with remarkable ferns, from inch-high ground covers to giants that look like trees. Tony knew the place well, and had given me a tour before Velda Polletti, one of the owners, emerged from the house. She peered over her cup of coffee, then began a rather animated tour of the whole garden again, regaling us with tales of native plant rescues.

What a wondrous collection of flora! I had just seen the silver-tan flannelbush in Australia where creamy-white-felt daisies covered the plants. Here they were a mass of tight buds like fuzzy-covered buttons. In another spot, a Lilliputian bronze-red feathery mat of leaves (*Cotula squalida*), New Zealand brass-buttons, nestled in a rock dimple, shaded by curious floral parasols fit for a beetle. I noticed a plant as we were about to leave that I had never seen but could identify from plant-hunters' journals: the legendary Chatham Island forget-me-not, *Myosotidium hortensia*. Large shiny leaves radiate around a clutch of sky-blue flowers, four times the size of the spring-flowering counterpart in our gardens.

Next, Tony whisked me off to Pukekura Park, eight acres of former swampland in the heart of New Plymouth. We walked through a quiet woodland to an amphitheater built into a hillside with tree-fern trunks lined up to retain the soil. I only knew of these ferns as precious greenhouse specimens, but here they were used by the thousands as building material.

By this time I was beginning to suspect that the unassuming Mr. Barnes was a bit of a showman, arranging my tour so that every sight was presented for my amazement. And when we walked to the center of a bridge spanning a boating lake I was sure of it. Tony knew just where to stop so that my first view of Mount Egmont, a snow-capped peak rising 8,000 feet, was perfectly framed by trees, sky, and water. He was so good at showing a garden that I imagined he knew how to make one as well. I was more eager than ever to see what he and John had created in Oakura.

I caught my first glimpse of their masterpiece through large openings in a lattice pavilion. The plantings were ingenious. Shallow *tableaux vivants* presented layer upon layer of color from lilac and white wisteria; deep and pale pink rhododendrons; a horse chestnut with cerise blossoms; hostas in all shades of green. I must have been staring with my mouth open when John Sole came to greet us.

"Pretty nice, eh?" he said beaming. We turned and I saw a vista filled with more brilliant color terminated by a perfect variegated tulip tree, its spring leaves colored cream, sage- and moss-green.

We followed a path winding through the garden, past a lushly planted pond, through a formal rose garden, under a flower-covered arch. A stream lined with yellow primroses cut through a shady planting of ferns, hosta, *Rodgersia* species, and *Clivia miniata* growing beneath tree ferns and nikau (*Rhopalostylis sapida*), New Zealand's only native palm.

From a small patio farther up the path we could look down on the garden, out past a line of tall pitch pines, over pastures, and all the way to the sea, but I just had time to snap one photograph when Tony said if we ran, we could visit Pukeiti before dinner. Pukeiti Rhododendron Garden! This was a place I had actually heard of back home.

Darting past the gatehouse at Pukeiti (the name is Maori for "little hill"; the garden is *(Continued on page 164)*



"Good design makes you feel at home in the world." —ALEXANDER JULIAN

Comfortable, confident, always in style. Welcome to a world of classic furniture that's distinctly American and casually elegant.

ALEXANDER JULIAN
HOME
COLOURS

The Alexander Julian Home Colours Collection by Universal Furniture. For more information please phone 1-800-776-7986.



HUDSON MANORS

At five estates along New York's mighty river, between Hyde Park and Rhinebeck, you can trace the story of the state's first families

By R.W. Apple Jr.









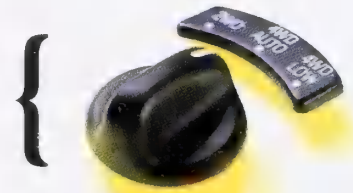
Homes of American aristocrats on New York's Hudson River, counterclockwise from top: Hyde Park, where Franklin Delano Roosevelt was born. St. James Church, where the Roosevelts attended services. The Hudson from the back veranda of Montgomery Place, designed by Alexander Jackson Davis for a branch of the wealthy Livingston family. Two views of the loggia at Montgomery Place, which, with its elaborate pilasters and arches, is inviting and comfortable.

A pale orange moon, not quite full, loomed above the horizon as we drove from New York up the Hudson Valley one nippy evening last November. Three black bands of cloud cut eerily across it. You could almost see Washington Irving's macabre creation, the Headless Horseman, galloping in the gloaming.

My wife, Betsey, and I were headed for Dutchess County, named in 1683 for the wife of the Duke of York, who later misruled England as James II. The river landscape was luminous then and luminous still in the 19th century, when the painter Thomas Cole wrote that the Rhine was "infinitely inferior to the Hudson in natural magnificence and grandeur." That was the time when wealthy families built imposing mansions near Hyde Park and Rhinebeck, living lives of untrammeled privilege hard to imagine today.

The scion of one such family, Franklin Delano Roosevelt, born in Hyde Park, brought the area lasting fame. Through his years in Washington, as assistant secretary of the Navy and as president, through all his globe-girdling travels, Roosevelt's heart seldom ventured far from home. He returned to Hyde Park as president more than 200 times. "All that is within me cries out to go back to my home on the Hudson River," he proclaimed during his campaign for a fourth term in 1944.

On the river's east bank stands a trio of memorials to the Roosevelts—his family's house, his wife's hideaway, and a library and museum. There are also magnificent >



This is where we come in



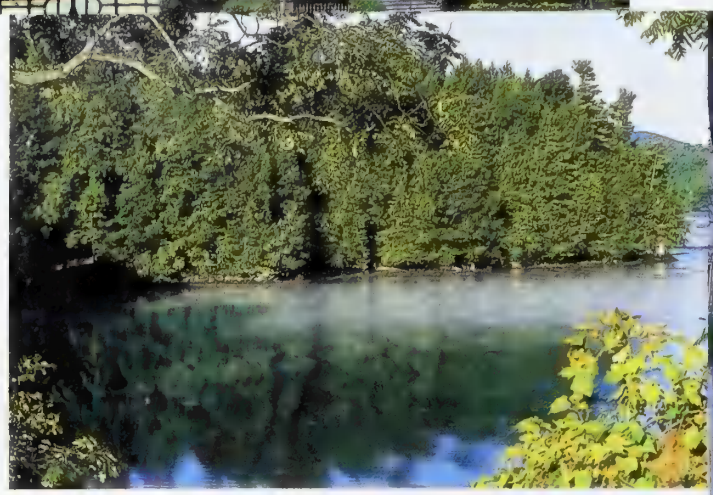
To make sure you keep four-wheeling, take your vehicle to the people who know it best. Quality Care service at Ford and Lincoln-Mercury dealers is designed to keep your vehicle doing what you bought it for. No matter what kind of Ford, Mercury or Lincoln you own. With Quality Care, you get service from people who know your vehicle better than anyone. People who have the tools, training and experience to give it the care it deserves. Choose the right road for service. Quality Care. To learn more, visit us at www.qualitycareservice.com

From Ford and Lincoln-Mercury dealers

©1997 Ford Motor Company

QualityCare *at your service*











Exploring Dutchess County, clockwise from near left: Wilderstein, the 1852 Italianate villa of the Hudson's Suckley family. East facade of the grandiose Mills Mansion, designed by Charles McKim and Stanford White. Farm stand for produce grown at Montgomery Place. One of Dutchess County's many antiques shops, this one in Red Hook. View of the Hudson and a small island from the quay of the Mills Mansion. Suckley coat of arms in Tiffany stained glass at Wilderstein.

mansions designed by two of the greatest architects of the Gilded Age, Stanford White and Alexander Jackson Davis, as well as more humble houses in the picturesque Carpenter Gothic and Queen Anne styles. The scenery has come down to us in something approaching its pristine beauty, and the river still displays, in Thomas Wolfe's phrase, "the shimmer of liquid green on summer days." The nearby countryside offers sweeping panoramas and charming country lanes, blizzards of apple blossoms in spring and fiery maples in fall, good restaurants, farmers' markets, vineyards, and intriguing antiques shops.

A visionary leader, Franklin Roosevelt guided the nation out of the shadow of the Great Depression to the brink of victory in history's first global war. While he lived, he was reviled as well as revered, but in death, he has come to be seen as this century's greatest president and one of the greatest of all. Politicians of both parties wrap themselves in his cloak.

Ronald Reagan often named FDR as a hero. So did Lyndon B. Johnson. In 1995, 50 years after Roosevelt's death, Bill Clinton brought Boris Yeltsin, the Russian leader, to Hyde Park, hoping to stir memories of World War II cooperation and ease present-day tensions. The two posed behind the Roosevelt house, seated on rustic chairs of the type used by FDR and Churchill. Full of bluster in a speech at the United Nations a few days before, Yeltsin softened visibly. He called FDR "a personality for all the peoples of the world for all time."

FDR invented the presidential library. No president before him built one; none after him failed to. And it is his library at Hyde Park that most vividly evokes his life and times. Verne W. Newton, the director, has cleaned out some cobwebs, installing interactive audiovisual devices that he hopes will attract more young visitors. Attendance is about 175,000 a year, only half of what it was in the 1970s. "The people who come tend to be those who remember Roosevelt," Newton said, "and the actuarial tables are having their way."

Recordings of FDR's voice are heard, including his D-Day speech proclaiming "a mighty endeavor" to save civilization. A replica of the White House map room shows illuminated symbols marking the capitals of the great wartime allies: Stalin's pipe, Churchill's cigar, and Roosevelt's cigarette holder (which is also shown, to the comical distress of the anti-smoking purists, on the Hyde Park village signs).

The study where FDR worked from 1940, when the library was built, until his death, is maintained as he left it; the desk, standard-issue Grand Rapids, is smothered with knickknacks. Of all the presidential libraries, this is the only one where a president worked while in office, and the only one with a wing devoted to a first lady. "Bet that distinction doesn't last long," Newton commented dryly.

"The Hudson River was in my husband's blood," his wife, Eleanor Roosevelt, wrote in a booklet that she had published after his death. "Franklin Delano Roosevelt's family owned land in and around Poughkeepsie and along the banks of the Hudson River for four generations." The Roosevelts were rich, but not mega-rich like other Hudson Valley families (the >



Rich in tradition. Elegant in design. Superior in craftsmanship.
Couristan's Kashimar Collection...woven of 100% New Zealand worsted wool,
a classic everyone will cherish for decades to come.

4-page color catalog, send $4 to Couristan, Dept. HB11, Two Executive Drive, Fort Lee, NJ 07024
Pictured: Red Royal Sarouk.

COURISTAN®
The foundation of any great room.
Two Executive Drive, Fort Lee, NJ 07024

At Val-Kill, where Mrs. Roosevelt lived after FDR's death, the furniture was plain and the cocktail hour minimal: drinks at 6:50, dinner at 7

Livingstons and Vanderbilts, for example), and their house, formally called Springwood but usually referred to as Hyde Park, is no architectural treasure: part fieldstone and part stucco, part 19th- and part 20th-century, with pasted-on Georgian detail and shutters painted hospital green.

James Roosevelt, FDR's father, bought Springwood in 1867 for $40,000; he had his eye on an Astor property farther up the river, or so the story goes, but the Astors wanted $50,000 and he wouldn't pay it. The property once ran well inland from the river, but much of it was sold by FDR's children, including Top Cottage, where the president served King George VI of Britain and Queen Elizabeth hot dogs for lunch in 1939.

Eleanor and Franklin are buried in the rose garden at Hyde Park, beneath a massive block of marble inscribed only with their names and dates. The austerity of the marker somehow evokes their greatness far better than any florid prose.

For me, the interior of Hyde Park was something of a disappointment—dark and Victorian, like my great-grandmother's house, though of course bigger. There are affecting reminders of Roosevelt's life, such as the homemade wheelchair he used, the oak table in the dining room where he and his aides used to sit tabulating election returns, and the engravings of American naval heroes and ships in the front hall. But most of the furnishings are surprisingly banal. This was never Eleanor Roosevelt's house; it was dominated by Sara Delano Roosevelt, FDR's autocratic mother.

Eleanor escaped to Val-Kill, two miles away where she set up a furniture business in 1926, a cottage industry designed to teach manufacturing skills to underemployed farm workers. When it foundered in 1936, Mrs. Roosevelt converted the plain concrete-block building into a house for herself and her secretary, where she lived for seventeen years after FDR's death. In its simplicity, the house stands as a rebuke, and not an accidental one, to the pretensions of Hyde Park and its chatelaine.

Mrs. Roosevelt shared a bathroom with her frequent houseguests, and she set her table with dime-store tumblers and cheap Franciscan china, although an heirloom Chippendale mirror hangs on one wall of the dining room and a sideboard along the other holds a magnificent pair of silver candelabra that descended in the Livingston family. The furniture was plain and the cocktail hour minimal: drinks at 6:50 P.M., dinner at 7, whether the guests were her children or luminaries such as Nikita Khrushchev, Marshal Tito, and Adlai Stevenson. Mrs. Roosevelt abhorred alcoholism, which ran in her family.

FDR died far from Hyde Park at Warm Springs, Georgia, as he was posing for the artist Elizabeth Shoumatoff. But among three other women with him at the time was a Dutchess County neighbor, Margaret (Daisy) Suckley, who had given him his beloved Scottie dog, Fala. Miss Suckley lived at Wilderstein, an Italianate frame villa of 1852, reworked in the Queen Anne style in 1888, until she died at 99 in 1991.

By then, Wilderstein was a wilderness of falling plaster, clogged store rooms, tattered hangings, and loose boards. The porte-cochere sagged, the paint was almost gone. But all the original furniture remained, as did the brilliant stained-glass windows by Joseph B. Tiffany, a cousin of Louis. The grounds, landscaped by Calvert Vaux, a co-designer of Central Park, still contained belvederes commanding a particularly beautiful reach of the Hudson River. Miss Suckley—the name is pronounced SOOK-ly—had kept the house's soul intact.

Now a group of local people, with little state or >

BOUNTIFUL DUTCHESS COUNTY

LODGINGS: *Rhinebeck:* **Beekman Arms,** 4 Mill St.; telephone and fax: 914-876-7077. This 1766 inn has smallish rooms, but the Delamater House, run as an annex, has better ones. $80-$125 double.

RESTAURANTS: *Hyde Park:* **Culinary Institute of America,** Route 9; 914-471-6608. The Culinary Institute (the "other CIA") has four restaurants: American Bounty, Escoffier, Caterina de Medici, and St. Andrew's Cafe. At the American Bounty, try the chorizo, shrimp, and grits, and the meaty short ribs of beef with winter root vegetables. About $45. *Rhinebeck:* **Beekman Arms** (see above). This is the Hudson Valley outpost of Manhattan's American Place, and chef Larry Forgione oversees the cooking, with cedar planked salmon, beer-braised venison stew, and crabmeat spring rolls. About $45. *Rhinecliff:* **China Rose,** 100 Shatzell Ave.; 914-876-7442. A Taiwanese chef turns out a multiregional array, including steamed pork dumplings with hot sauce, sizzling rice cakes with shellfish, corn soup with scallions. About $25. *Tivoli:* **Santa Fe,** 41 Broadway; 914-757-4100. This all-but-deserted village is the unlikely setting for first-class Mexican cooking in a funky restaurant. The Oaxacan tacos and the Isla Mujeres chicken breast with mangos are popular with students from Bard College, which is nearby, as is Montgomery Place. Dinner only. About $25.

MANSIONS: *Hyde Park:* **Home of F.D.R. National Historic Site (Springwood),** c/o National Park Service, 519 Albany Post Rd.; 914-229-9115. **Vanderbilt Mansion National Historic Site,** c/o National Park Service, see above; 914-229-7770. **Wilderstein,** PO Box 383, Morton Rd., Rhinebeck; 914-876-4818. **Montgomery Place,** River Rd., Route 103, Annandale-on-Hudson; 914-758-5461. **Mills Mansion State Historic Site,** Old Post Rd., Staatsburg; 914-889-8851.

Mottahedeh

EACH PIECE, A MASTERPIECE

On seeing Maria Sibylla Merian's work, Peter the Great was inspired to found the first Russian Art Museum. Today, her 17th century drawings of flowers and butterflies are collected by the Metropolitan Museum of Art, the British Museum, and the Morgan Library. There is, as well, a substantial collection at Windsor Castle.

Mme. Merian's drawings stimulated the decoration of Chinese Export porcelain made for the 18th century European market. Today, they have inspired this new collection from Mottahedeh. On these jars, pots, vases, and shell dishes, botanicals and butterflies burst forth with undiminished exuberance. If history is a guide, this 17th century master of the art of botanicals will inspire a new generation of devoted followers in this and the 21st century.



THE MERIAN COLLECTION



Tradition for a Modern World

Call 1-800-242-3050 to find the store nearest you. Mottahedeh and Co., Inc. 225 Fifth Avenue New York, NY 10010

why you feel *happier* after seeing VISTA ALEGRE

some say it is the bright sun and blue sky of Portugal that has been captured in Vista Alegre's Pavilion. **some** say it is the perennial gladness of the Portuguese soul. **others** say the enduring value of Vista Alegre's high-fire porcelain will brighten your purse. But with Pavilion, **all** agree that your table will always be bright, sunny and glad. Which should make you a little happier for the rest of your life.



Pavilion from Vista Alegre's *Discovery Line* is in traditional shapes and oven-to-table ware, and is able to be mixed and matched. See it at fine stores. And be happy. To find the location nearest you, call 1-800-244-4741.

18VA24
VISTA ALEGRE
PORTUGAL

Mottahedeh and Co., Inc. 225 Fifth Avenue New York, New York 10010

soon all will be

new and yet

i must admit i never

thought

about windows

until now

Building a new home is like creating a new life. And in that life, I want to make sure that what I feel and what I see reflects as much of me as possible. I will seek it in every room. Every corner. Every view. So when the discussion turns to windows, there will be no discussion.

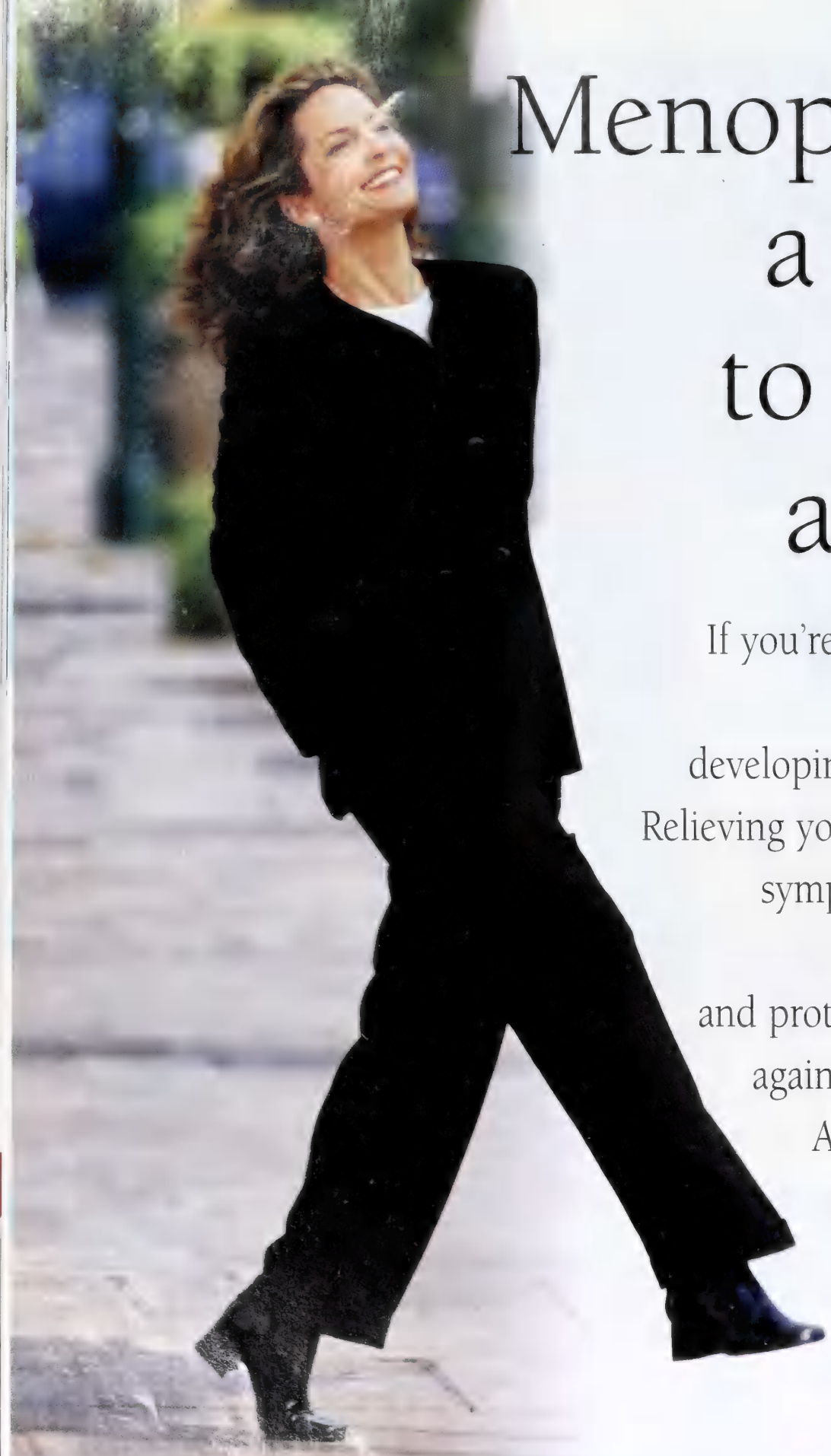
Weather Shield
Windows & Doors

There's more to see in a Weather Shield window™





© 1997 WEATHER SHIELD MFG. INC



Menopause... a time to look ahead.

If you're in menopause, you could be developing osteoporosis. Relieving your menopausal symptoms can help you feel better and protect your future against osteoporosis. Ask your doctor about PREMPRO.

you're in menopause, changes are occurring within ur body. Changes that not only affect you now but it could significantly affect your future.

e hot flashes, night sweats, and vaginal dryness you ght be experiencing are a result of your body producing s and less estrogen. Hormone replacement therapy h PREMPRO can relieve those symptoms and help you l better.

u may be losing bone mass...right now.

nopause also marks the time in your life when, ause of estrogen loss, you begin losing bone mass re quickly. In fact, half the bone mass a woman loses ost in the first 3 to 6 years after menopause begins. some women, bone loss can lead to osteoporosis, erious disease affecting one out of every four men over 50. Ask your doctor about risk factors for eoporosis to help determine if you're at risk.

ile calcium, diet, and exercise are important to p maintain bone strength, they may not be enough elp prevent osteoporosis. For this reason, many tors prescribe PREMPRO for women who have not l a hysterectomy.

MPRO is low-dose hormone replacement therapy, HRT, and it is the only estrogen-progestin combi-ion available in a single tablet.

MPRO combines the estrogens in PREMARIN® (conju-d estrogens tablets, USP), the estrogen taken by more 1 9,000,000 American women, with a progestin...in convenient tablet.

ile some women taking PREMPRO may experience nstrual-like bleeding, research has shown that ny women who use PREMPRO stop bleeding within ar of use.

men taking PREMPRO may experience an increase heir high-density lipoproteins (HDLs), generally known as "good" cholesterol, although this effect is less than when taking PREMARIN alone. PREMPRO also decreases low-density lipoproteins (LDLs), generally known as "bad" cholesterol. This effect is comparable to PREMARIN alone. Be sure to talk to your doctor about your cholesterol profile.

Side effects of hormones should be considered.

If you have not had a hysterectomy, estrogen alone can increase the risk of cancer of the uterus. The addition of progestin greatly reduces this risk. That is why many doctors and health care providers now prescribe progestin with estrogen for their patients. Progestins may have unfavorable effects on blood sugars, which may worsen a diabetic condition. The most commonly reported side effects of HRT are breast tenderness, headache and abdominal pain.

When you speak to your doctor or health care provider about HRT, be sure to discuss your personal and family history of breast cancer, breast lumps, abnormal vaginal bleeding, abnormal blood clotting, severe headache, dizziness or liver disease. Women who are pregnant should not take HRT because of possible risks to the fetus.

Help protect your future against osteoporosis. Speak to your doctor about the long-term effects of menopause, such as osteoporosis.

Today, more women than ever are taking an active role in their own health care. Why not help protect your future against osteoporosis?

Speak to your doctor or health care provider. Ask about PREMPRO, the low-dose HRT proven to relieve symptoms of menopause and to help prevent osteoporosis. You'll feel better.

Please be sure to read the important information on the following page.

PREMPRO™
(conjugated estrogens/medroxyprogesterone acetate tablets)
0.625 mg/2.5 mg

Ask your doctor.

BRIEF SUMMARY OF PRESCRIBING INFORMATION FOR THE PATIENT

PREMPRO™ Brand of conjugated estrogens/medroxyprogesterone acetate tablets

This summary describes when and how to use estrogen/progestin drugs and the benefits and risks of treatment.

ESTROGENS INCREASE THE RISK OF CANCER OF THE UTERUS IN WOMEN WHO HAVE HAD THEIR MENOPAUSE ("CHANGE OF LIFE"). *THIS FINDING REFERS TO ESTROGENS GIVEN WITHOUT PROGESTIN*

Progestin drugs taken with estrogen-containing drugs significantly reduce but do not eliminate this risk. If you use any estrogen-containing drug, it is important to visit your doctor regularly and report any unusual vaginal bleeding right away. Vaginal bleeding after menopause may be a warning sign of uterine cancer. Your doctor should evaluate any unusual vaginal bleeding to find out the cause.

ESTROGENS/PROGESTINS SHOULD NOT BE USED DURING PREGNANCY.

Estrogens do not prevent miscarriage (spontaneous abortion) and are not needed in the days following childbirth. If you take estrogens during pregnancy your unborn child has a greater than usual chance of having birth defects. These birth defects may affect the baby's urinary system and sex organs.

ESTROGEN/PROGESTIN DRUGS

PREMPRO is a combination of two hormones, an estrogen and a progestin. This hormone combination has been shown to provide the benefits of estrogen replacement therapy while lowering the frequency of a possible precancerous condition of the uterine lining. This therapy is not intended for women who have had a hysterectomy (surgical removal of the uterus).

Estrogens have several important uses but also some risks. You must decide, with your doctor, whether the risks of estrogens are acceptable when weighed against their benefits. Check with your doctor to make sure you are using the lowest possible effective dose.

With PREMPRO therapy several menstrual-like bleeding patterns may occur. These may range from absence of bleeding to irregular bleeding. If bleeding occurs, it is frequently light spotting or moderate menstrual-like bleeding, but it may be heavy. Please discuss your bleeding pattern and set up an appropriate schedule for follow-up care with your physician.

USES OF ESTROGEN

To reduce menopausal symptoms: Estrogens are hormones produced by the ovaries of normal women. The decrease in the amount of estrogen that occurs in all women, usually between the ages of 45 and 55, causes menopause. Sometimes the ovaries are removed during an operation causing "surgical menopause." When the amount of estrogen begins to decrease, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). Using estrogen drugs can help the body adjust to lower estrogen levels and reduce these symptoms. Some women have none or only mild menopausal symptoms; in others, symptoms can be severe. These symptoms may last only a few months or longer. Taking PREMPRO can alleviate these symptoms. If you are not taking hormones for other reasons, such as the prevention of osteoporosis, you should take PREMPRO only as long as you need it for relief from your menopausal symptoms.

To prevent brittle bones: After age 40, and especially after menopause, some women develop osteoporosis. This is a thinning of the bones that makes them weaker and more likely to break, often leading to fractures of spine, hip, and wrist bones. Taking estrogens after the menopause slows down bone loss and may prevent bones from breaking. Eating foods that are high in calcium (such as dairy products) or taking calcium supplements (1000 to 1500 milligrams per day) and certain types of exercise may also help prevent osteoporosis. Since estrogen use is associated with some risks, its use for the prevention of osteoporosis should be limited to women who appear susceptible to this condition. The following characteristics are often present in women who are likely to develop osteoporosis: white or Asian race, thinness, cigarette smoking, family history, and early or surgical menopause.

To treat vulvar and vaginal atrophy (itching, burning, dryness in or around the vagina, difficulty or burning on urination) associated with menopause.

WHEN ESTROGENS SHOULD NOT BE USED

During pregnancy (see Boxed Warning): If you think you may be pregnant, do not use any form of estrogen-containing drug. Using estrogens while you are pregnant may cause your unborn child to have birth defects. Estrogens do not prevent miscarriage.

If you have unusual vaginal bleeding which has not been evaluated by your doctor (see Boxed Warning): Unusual vaginal bleeding can be a warning sign of cancer of the uterus, especially if it happens after menopause. Your doctor must find out the cause of the bleeding so that he or she can recommend the proper treatment. Taking estrogens without visiting your doctor can cause you serious harm if your vaginal bleeding is caused by cancer of the uterus.

If you have had cancer: Since estrogens increase the risk of certain types of cancer, you should not use estrogens if you have ever had cancer of the breast or uterus.

If you have any circulation problems: Estrogen drugs should not be used except in unusually special situations in which your doctor decides that you need estrogen therapy so much that the risks are acceptable. Women with abnormal blood clotting conditions should avoid estrogen use (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

When they do not work: During menopause, some women develop nervous symptoms or depression. Estrogens do not relieve these symptoms. You may have heard that taking estrogens for years after menopause will keep your skin soft and supple and keep you feeling young. There is no evidence for these claims and such long-term estrogen use may have serious risks.

After childbirth or when breast-feeding a baby: Estrogen should not be used to try to stop the breast from filling with milk after a baby is born. Such treatment may increase the risk of developing blood clots (see **RISKS OF ESTROGENS AND/OR PROGESTINS**).

If you are breast-feeding, you should avoid using any drugs because many drugs pass through to the baby in the milk. While nursing a baby, you should take drugs only on the advice of your health care provider.

RISKS OF ESTROGENS AND/OR PROGESTINS

Cancer of the uterus: The risk of cancer of the uterus increases when estrogens are used alone, the longer they are used, and when larger doses are taken. There is a higher risk of cancer of the uterus if you are overweight, diabetic, or have high blood pressure.

The hormone combination you will be taking contains estrogen and progestin. This combination has been shown to provide the benefits of estrogen replacement therapy while reducing the risk of a precancerous condition of the uterine lining.

Additional risks may be associated with the inclusion of a progestin in estrogen treatment. The possible risks include unfavorable effects on blood fats and sugars. Usually, the smaller the dose and the shorter the duration of treatment, the more these effects are minimized. Check with your doctor to make sure you are using the lowest effective dose and only for as long as you need it.

Cancer of the breast: Most studies have not shown a higher risk of breast cancer in women who have used estrogens. However, some studies have reported that breast cancer developed more often (up to twice the usual rate) in women who used estrogens for long periods of time (especially more than 10 years), or who used high doses for shorter time periods. The effects of added progestin on the risk of breast cancer are unknown. Some studies have reported a somewhat increased risk, even higher than the possible risk associated with estrogens alone. Others have not. Regular breast examinations by a health professional and monthly self-examination are recommended for all women.

Gallbladder disease: Women who use estrogens after menopause are more likely to develop gallbladder disease needing surgery than women who do not use estrogens.

Inflammation of the Pancreas: Women with high triglyceride levels may have an increased risk of developing inflammation of the pancreas.

Abnormal blood clotting: Taking estrogens may increase the risk of blood clots. These clots can cause a stroke, a heart attack, or a pulmonary embolus, any of which may cause death or serious long-term disability.

Excess calcium in the blood: Taking estrogens may lead to severe hypercalcemia in women with breast and/or bone cancer.

During pregnancy: There is an increased risk of birth defects in children whose mothers take this drug during the first four months of pregnancy. Several reports suggest an association between mothers who take these drugs in the first trimester of pregnancy and genital abnormalities in male and female babies. The risk to the male baby is the possibility of being born with a condition in which the opening of the penis is on the underside rather than the tip of the penis (hypospadias). Hypospadias occurs in about 5 to 8 per 1,000 male births and is about doubled with exposure to these drugs. There is not enough information to quantify the risk to exposed female fetuses. However, enlargement of the clitoris and fusion of the labia may occur, although rarely.

Therefore, since drugs of this type may induce mild masculinization of the external genitalia of the female fetus, as well as hypospadias in the male fetus, it is wise to avoid using the drug during the first trimester of pregnancy. These drugs have been used as a test for pregnancy, but such use is no longer considered safe because of possible damage to a developing baby. Also, more rapid methods for testing for pregnancy are now available. If you take PREMPRO and later find you were pregnant when you took it, be sure to discuss this with your doctor as soon as possible.

SIDE EFFECTS WITH ESTROGENS AND/OR PROGESTINS

In addition to the risks listed above, the following side effects have been reported with estrogen and/or progestin use:

- Nausea, vomiting; pain, cramps, swelling, or tenderness in abdomen
- Yellowing of the skin and/or whites of the eyes
- Breast tenderness or enlargement
- Enlargement of benign tumors of the uterus
- Irregular bleeding or spotting
- Change in amount of cervical secretion
- Vaginal yeast infections
- Retention of excess fluid. This may make some conditions worsen, such as asthma, epilepsy, migraine, heart disease, or kidney disease.
- A spotty darkening of the skin, particularly on the face, reddening of the skin; skin rashes
- Worsening of porphyria
- Headache, migraines, dizziness, faintness, or changes in vision (including intolerance to contact lenses)
- Mental depression
- Involuntary muscle spasms
- Hair loss or abnormal hairiness
- Increase or decrease in weight
- Changes in sex drive
- Possible changes in blood sugar

REDUCING THE RISKS OF ESTROGEN/PROGESTIN USE

If you decide to take an estrogen/progestin combination, you can reduce your risks by carefully monitoring your treatment:

See your doctor regularly: While you are taking PREMPRO, it is important to visit your doctor at least once a year for a checkup. If you develop vaginal bleeding while taking estrogens, you may need further evaluation. If members of your family have had breast cancer or if you have ever had breast lumps or an abnormal mammogram (breast X-ray), you may need to have more frequent breast examinations.

Reassess your need for treatment: You and your doctor should reevaluate your need for estrogens at least every six months.

Be alert for signs of trouble: Report these or any other unusual symptoms to your doctor immediately:

- Abnormal bleeding from the vagina
- Pains in the calves or chest, a sudden shortness of breath, or coughing blood
- Severe headache or vomiting, dizziness, faintness, or changes in vision or speech; weakness or numbness of arm or leg
- Breast lumps
- Yellowing of the skin and/or whites of the eyes
- Pain, swelling, or tenderness in the abdomen

OTHER INFORMATION

Estrogens increase the risk of developing a condition (endometrial hyperplasia) that may lead to cancer of the lining of the uterus. Taking progestins, another hormonal drug, with estrogens lowers the risk of developing this condition.

You should know, however, that taking estrogens *with* progestins may have unhealthy effects on blood sugar, which might make a diabetic condition worse.

Some research has shown that estrogens taken *without* progestins may protect women against developing heart disease. However, this is not certain. The protection shown may have been caused by the characteristics of the estrogen-treated women and not by the estrogen treatment itself. In general, treated women were slimmer, more physically active, and were less likely to have diabetes than the untreated women. These characteristics are known to protect against heart disease.

It is important to discuss, in detail, with your doctor or health care provider all the possible risks and benefits of long-term estrogen and progestin treatment as they affect you personally.

This Summary provides the most important information about PREMPRO. If you want to read more, ask your doctor or pharmacist to let you read the professional labeling.

This Brief Summary for Direct-to-Consumer Advertising is based on the current PREMPRO Tablets insert (PI 4665-3) revised May 21,1997 with the incorporation, in lay language, of pertinent text from the Physician Insert, (CI 4664-3) revised May 21,1997.

© 1997, Wyeth-Ayerst Laboratories 71323-00

WAPR-0505

World Leadership in Women's Health Care®

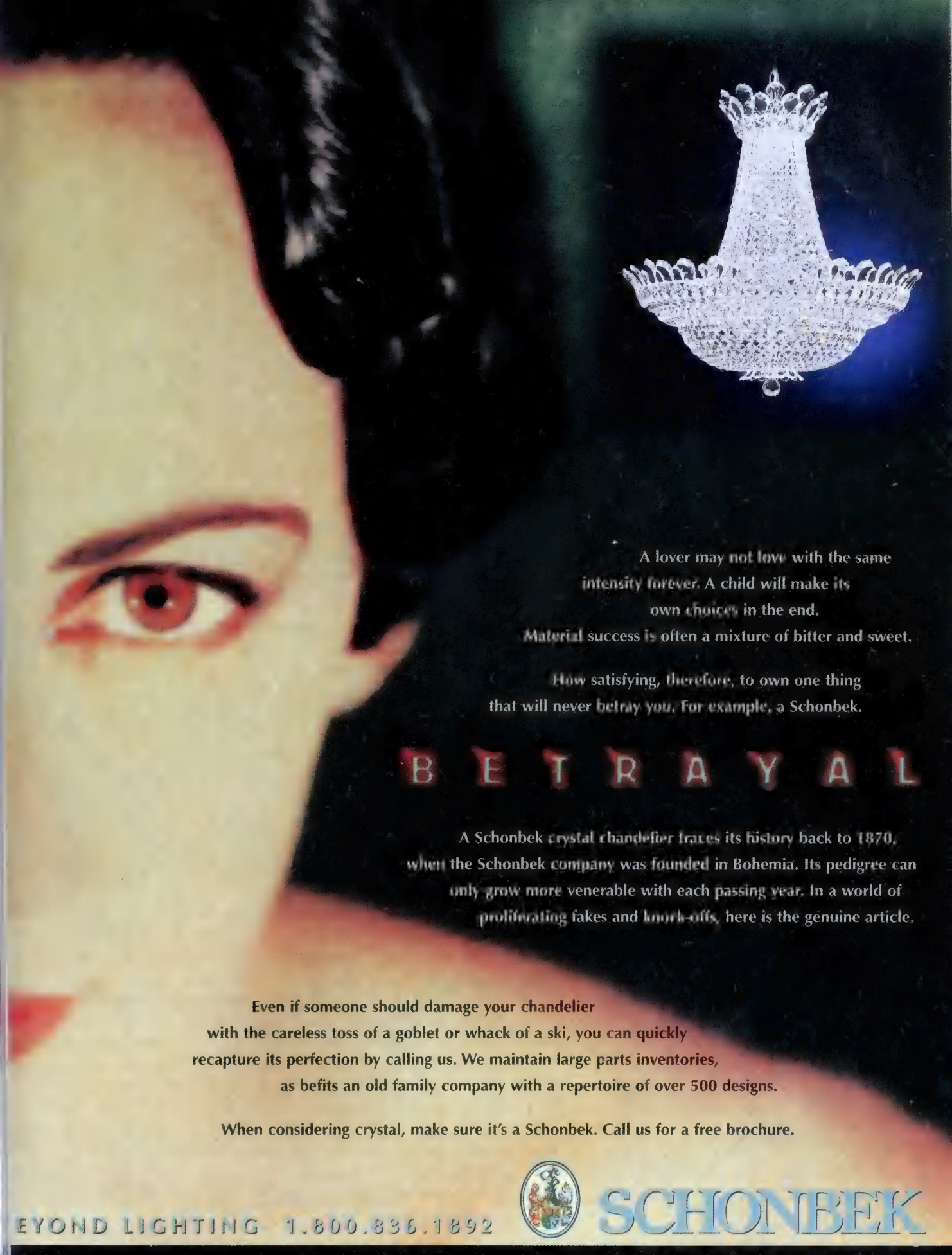
WYETH-AYERST LABORATORIES
Philadelphia, PA 19101

Travel

federal aid, has begun the arduous job of cataloging, repairing, and rebuilding. The litter is amazing: a Ouija board, Indian clubs, old radios, busts, trunks, left-handed golf clubs. But decorative details can be clearly seen, notably the family device, the griffin, on the andirons, newel post, and mantelpiece.

The Suckleys were related to the Livingstons, whose money held out much longer. You can see the result at Montgomery Place, a few miles upriver. The house as it now stands—a gem of a neoclassical pavilion, a New World Trianon—was the work of Alexander Jackson Davis, who was also responsible for the Delamater House in Rhinebeck, a piece of architectural gingerbread so convincing you think you could break off a piece and eat it. (You can stay at the Delamater House, now an annex of the Beekman Arms.)

The center of Montgomery Place is fieldstone and the wings are wooden, but on the wings white lines skillfully applied against a tan background create the illusion of stone blocks. The whole thing has been meticulously restored under the direction of Geoffrey Carter, and it *(Continued on page 167)*


A lover may not love with the same
intensity forever. A child will make its
own choices in the end.
Material success is often a mixture of bitter and sweet.
How satisfying, therefore, to own one thing
that will never betray you. For example, a Schonbek.
BETRAYAL
A Schonbek crystal chandelier traces its history back to 1870,
when the Schonbek company was founded in Bohemia. Its pedigree can
only grow more venerable with each passing year. In a world of
proliferating fakes and knock-offs, here is the genuine article.
Even if someone should damage your chandelier
with the careless toss of a goblet or whack of a ski, you can quickly
recapture its perfection by calling us. We maintain large parts inventories,
as befits an old family company with a repertoire of over 500 designs.
When considering crystal, make sure it's a Schonbek. Call us for a free brochure.
EYOND LIGHTING 1.800.836.1892
SCHONBEK
Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment.
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 email: sales@schonbek.com Website: http://www.schonbek.com

CHEZ MIES

The welcome mat is out at two Mies van der Rohe houses, allowing admirers to get a close look at the master's small-scale work

By Thomas Connors



"I feel that the Farnsworth House has never been properly understood," said architect Mies van der Rohe of the one-room weekend residence he designed for a Chicago client in the late 1940s. And for a time he was right. Even House Beautiful saw in its glass-and-steel minimalism a symptom of all that was wrong with modern architecture. In a 1953 article entitled "The Threat to the Next America," editor Elizabeth Gordon not only dismissed his style as cold and barren, she denounced it as a danger to society.

Mies's "less is more" philosophy is better appreciated today, of course, and the Farnsworth House is a celebrated symbol of modernism. Famous from photographs, it has remained largely off-limits to its admirers—until now. Owner and architecture lover Peter Palumbo has opened the house to visitors by appointment. At the same time, the McCormick House, which Mies built in 1952, has been reborn as the nucleus of the Elmhurst Art Museum in suburban Chicago. (The third house Mies designed in the U.S., in Fairfield County, Connecticut, remains a private home.)

Located on a riverbank 58 miles southwest of Chicago in Plano, Illinois, the Farnsworth House—a glass box resting on a travertine slab elevated six feet above the ground—has been compared to a Greek temple and a Shinto shrine. Transparent and unadorned (the luscious white of its steel frame is its only decoration), it strikes a distinctly sculptural pose amid the rural greenery. The building is modest in size (the interior measures 1,589 square feet), but an open plan makes it roomy.

Palumbo, a Londoner who sits in the House of Lords, owns Frank Lloyd Wright's Kentuck Knob in Pennsylvania and two Le Corbusier townhouses outside Paris. He first saw a picture of the Farnsworth House when he was sixteen and paid a visit in 1968. By then, owner Edith Farnsworth and Mies had taken each other to court over expenses and she was considering selling the property. "It was in a terrible state," recalls Palumbo. "She had let the house go. It was rusted, and the wiring needed attention. On the other hand, the house is the house is the house." He bought it in 1972.

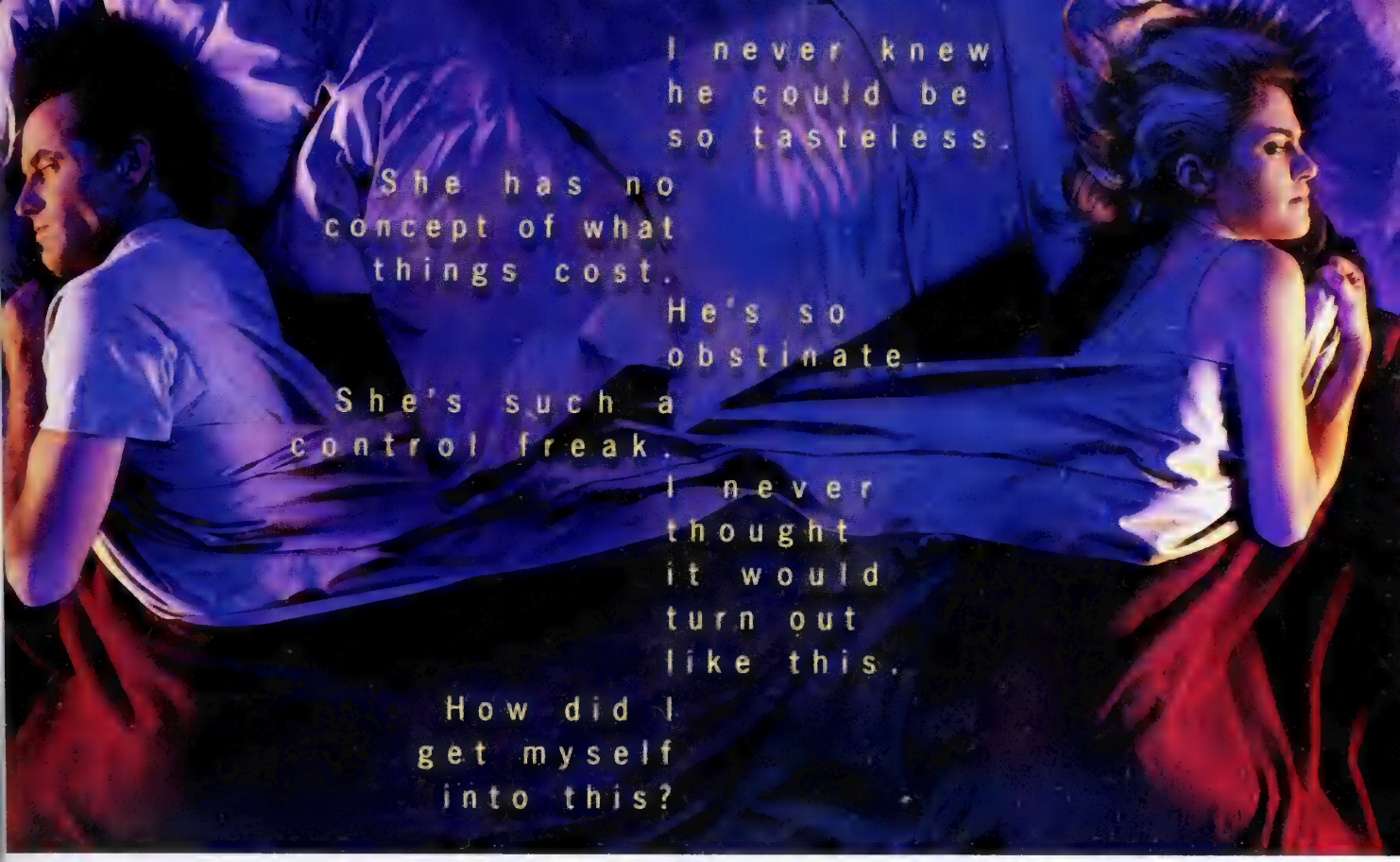
Palumbo and his wife, who occasionally live in the residence, want visitors to experience their house as a home—not a museum. They restored it after heavy rains and flooding in the summer of 1996 caused extensive water damage. And their furnishings—such as Mies's Barcelona daybed and Tugendhat chairs—reinforce the clean modern aesthetic. Yet there are toothbrushes in the bathroom, a kettle on the stove, and framed family photographs covering the writing table.

Mies's McCormick House in Elmhurst, Illinois, has also gone public after surviving a different threat—demolition. When it went on sale in 1991, the 2,200-square-foot house wasn't as desirable as the suburban lot on which it sat. Luckily, the Elmhurst Fine Arts and Civic Center Foundation, which was in the market for exhibition space, saw the true value of the house, bought it, and moved it to a nearby park, where Avram Lothan of Chicago's De Stefano & Partners incorporated it into his design for the new Elmhurst Art Museum.

Built for real estate developer Robert McCormick (who once owned the land on which Mies's famous 860–880 Lake Shore Drive apartment towers were erected), the residence was the prototype for standardized tract houses the architect had been contemplating. It is composed of two overlapping rectangular volumes. Each long exterior wall is a series of large windows divided by steel I beams painted white; the shorter exterior walls are buff-colored brick.

Using the house as a template, Lothan designed a facility whose profile is more domestic than institutional. Mirroring Mies's plan, he laid the new glass-and-steel building parallel to the house and connected the two with a breezewaylike corridor. Although the house is all straight lines, Lothan has given the museum a big bow face that scoops into the park—but like Mies, he has extended his windows to the ground so that floor and lawn seem to merge in one glorious expanse. ■

Mies's pavilionlike Farnsworth House in Plano, Illinois, has walls of sheer glass. At dusk, light bouncing off the teak and primavera on the interior creates a warm glow.



Having problems in the kitchen?

Ceramic tile or granite slab? Green paint or floral wallpaper? Stainless steel or white appliances? Constant bickering or complete silence? Just a few of the issues Picture This Home!™Kitchen remodeling software will help you resolve. Created by Autodesk®, the leader in PC design software, it's the easiest way to visualize your new kitchen. Picture This Home!Kitchen will help you mix and match thousands of decorative products using magazine-quality images. You'll also learn how to maximize kitchen space using 3D graphics. Plus, you can shop for all the best brands of products, then make an estimated budget based on your selections. And even compare up to four designs on-screen at once. It'll also come in handy when the edge of that bed gets just a tad uncomfortable.



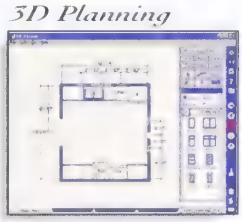
PICTURE THIS HOME!™

Suddenly Everything Clicks™

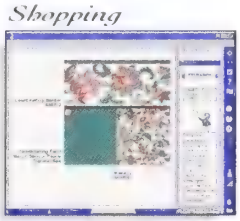
Decorating



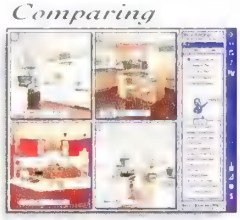
3D Planning



Shopping



Comparing



Autodesk. DESIGN YOUR WORLD

Available in the home project section of your local software retailer or home center. For more information, call 1-800-215-9742 (ad code H112) or visit our website at www.picturethishome.com

Autodesk and the Autodesk logo are registered trademarks and Picture This Home! and the Picture This Home! logos, Suddenly Everything Clicks and Design Your World are trademarks of Autodesk, Inc. All other brand names, product names, or trademarks belong to their respective holders. ©1997 Autodesk, Inc. All rights reserved.



CENTURY AT TIFFANY'S

A gorgeous new book of designs sold by Tiffany & Co. since 1900 shows ten decades of beauty in amazing variations

Tiffany objects, clockwise from above: Century silver pattern introduced on the store's 100th anniversary. 1990s Venetian glass by Seguso. Remarkably modern Louis Comfort Tiffany glass vases circa 1905 against Tiffany Studios' glass tiles. Bowl shown at 1900 Paris Exposition. Vermeiled sterling strawberry basket by Van Day Truex, store's design director 1956–79. Circa 1920 photographs by Karl Blossfeldt inspired Truex's Seed Pod centerpiece shown against them. Elsa Peretti sterling pitcher with vermeil lining, 1996. McCoy pottery translated into silver, 1995.

By Christine Pittel

Even before Audrey Hepburn sipped coffee with her cruller in front of Tiffany's windows, the name was a synonym for excellence. Far more than a store, Tiffany's is a cultural institution. Charles Louis Tiffany cofounded the company in 1837 with the idea of promoting American design, and a new book, *Tiffany's 20th Century: A Portrait of American Style* by John Loring (Harry N. Abrams, $60), proves how prescient he was. Shedding the trappings of European historicism, a Tiffany silver bowl—studded with turquoise and inspired by a Native American basket rather than some Renaissance urn—won a Grand Prize at the 1900 Paris Exposition. American vitality and invention dazzled the world and presaged the American Century.

Loring, design director of Tiffany & Co. since 1979, culled the archives to trace how the store shaped American taste by presenting strong, simple design. Charles's son and successor, Louis Comfort Tiffany, abstracted organic forms from nature. He was an artistic genius whose iridescent glass epitomized American Art Nouveau and helped put the store on the map. "There's a continuity from Louis Comfort Tiffany to Van Day Truex, who also believed Mother Nature is the best designer," says Loring. Truex copied a wooden strawberry basket in vermeiled silver, perceiving the beauty of this humble object. The company had such faith in designer Elsa Peretti that silver jewelry appeared on the main floor for the first time in the form of her sinuous pieces. Now she's the best-selling jewelry designer in history, and a quintessential example of Tiffany's originality and perfectly pared-down style. ■

In this age of high technology, Sauder makes furniture that stands for high value.

This desk and hutch combination from our Forest Hills Collection, for instance, gives you a smart place to solve the world's problems (or figure out your tax return, whichever comes first).



In the storage area behind the locking left door, there's room for a CPU tower. The large lower drawer can be used to either hold your printer, or to store letter or legal-size hanging file folders. And metal runners ensure that the desk drawers and keyboard shelf will glide back and forth smoothly.

Computer Desk with Hutch $349.00 or less

From our Forest Hills Collection. Woodland Oak finish. Large drawer can hold a printer or files of all sizes. Locking cabinet accommodates CPU tower. Model #2638. Also available in Cherry (#2738) or Washed Pine (#2538).



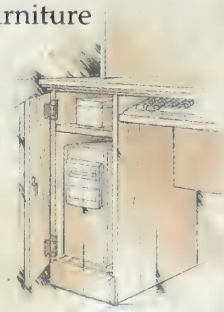
ONE THING YOU WON'T

HAVE TO COMPUTE

IS HOW IN THE WORLD YOU'RE GOING TO AFFORD THE FURNITURE.

The complete line of sensible Sauder furniture is made in Archbold, Ohio (pop. 3,500), piece by exacting piece and ready for you to assemble. And of course, priced so the decision to buy is a no-brainer.

Sauder furniture is available at retailers everywhere. For store locations and a brochure, call **1-800-4 SAUDER** (1-800-472-8337). Or visit us on the Internet at www.sauder.com.

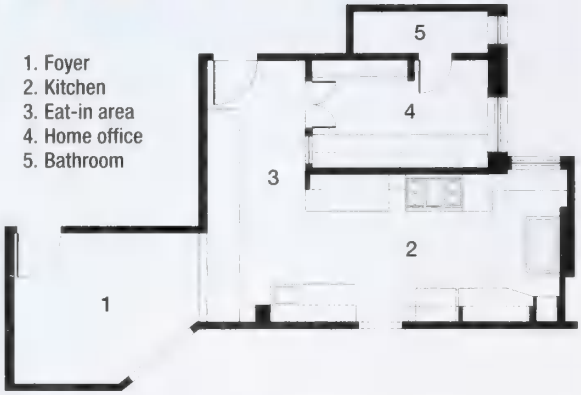


GOOD FURNITURE MADE POSSIBLE.

SAUDER®

© 1997 Sauder Woodworking Co.





What was once a dark hall leading to a service door is now a 12-foot working/eating area (above) with a changing display of art. Truncating the maid's room just behind the cabinets at right created a more traditional L-shaped kitchen (plan, right).

cheap 1970s gas stove, the buzzing fluorescent ceiling lights, and the window air-conditioner blocking the gorgeous late-afternoon sun. Otherwise, the traditional triangle layout was eminently workable, no less today than in 1929.

Having seen so many flawed renovations in our protracted apartment hunt, we knew we needed an architect. We interviewed half a dozen, most of whom either looked at us like Martians when we whipped out our picture or, seeing only an awkwardly shaped bleak space, just said sadly, "I feel so sorry for you." (Part of the problem was undoubtedly our thirties budget: $30,000, more or less, for everything.) And so we instantly knew that architect Frederic Schwartz was our collaborator when he looked around the echoing white shell of the kitchen and asked: "Thirties look? No microwave? No dishwasher? You're serious? Okay, I think I can help you."

Working from his discussions with us, as well as our photocopy, he drew up plans to move a wall to steal space from the oversize foyer and make the kitchen even more commodious (218 square feet): shorten the maid's room to give the kitchen more of an L-shape; and install French doors and an interior window between the kitchen and maid's room to capture that sensational sunlight. He designed a vent from the stove through the maid's room and out the maid's bathroom window so that we would not have to block that one kitchen window. He advised replacing the mustard-colored Formica countertops with butcher block and adding one 12-foot counter across the longest wall of the kitchen to make an eat-in area. He suggested installing a second sink for a bar in another section of butcher-block counter. And he added new areas of white ceramic tile to tie together the 1990s and 1920s ends of the kitchen. At Bob's suggestion, he drew up plans that called for deepening the counters from 16 to 24 inches. The cabinets underneath were then pulled forward and extra wood was added to extend the shelves inside, while the original drawers were set into rolling extensions.

Then Schwartz focused on the design details. For ceiling fixtures, he chose Halophane lights from the thirties that had been removed from a factory and restored. For the floor, he designed a traditional thirties pattern in black-and-gray vinyl tiles and then, after Bob demanded more pizzazz, he devised a four-color, two-pattern grid including red and green. (He also wisely suggested laying a cushioning sheet of plywood over the original cement-and-linoleum floor to prevent backaches from standing while cooking.)

While Fred was working on the blueprints, Bob and I had to find new old appliances. We knew the antique stove we wanted, having carried around a photo for all those long months of apartment shopping. And we found it on a business trip in California, stopping over in Los Angeles at Antique Stove Heaven, a shop in a run-down neighborhood owned by a mother and two sons. The showroom was stocked with rows and rows of hulking, heavy forties and fifties Wedgewood ranges in gleaming white, pastel, or deep red enamel. (Stoves older than that are smaller, less efficient, and certainly less practical for a writer testing recipes for contemporary cooks.) All of them had been salvaged and completely restored, inside and out, by the proprietors, the Williamses. We paid $1,199 for a stove with four burners, a griddle, two ovens, and two broilers, then added $170 more for installation of a working clock and a timer ($85 each) on the stove top and $250 to cover the cost of having a local cabinetmaker build a crate for our jewel. The Williamses also advised calling a moving company back home with a West Coast delivery, on the theory that trucks need cargo on a return trip and thus will charge less—a good suggestion that saved us $200. Our bill for delivery: $600. Shortly after, our range, with nearly as many BTUs as a modern home Garland, was delivered to our door. Installing it was simply a matter of hooking up the gas line and inserting a plug to activate the stove, timer, and oven bulbs.

Stove down, sink to go. At first we wasted time trekking through architectural salvage yards in search of our fantasy: a white enamel fixture on legs with one shallow sink and one deep one where the dish drainer *(Continued on page 166)*



Something New From Old Faithful.

Introducing an easy way to take beautiful care of your wood floors. New Murphy® Just Squirt & Mop. Just one squirt cleans your wood safely and gently, while preserving your floor's finish and natural glow. Trust an old friend like Murphy to make cleaner wood floors just a squirt away.

LOVE YOUR WOOD.

©07 Colgate-Palmolive Company



THE BOLDER BUILDER

The rock-bound architecture of H.H. Richardson stripped away the glitz of the Gilded Age and still has much to teach us about enduring design

By Martin Filler

Halfway in time between Thomas Jefferson and Frank Lloyd Wright stands another towering American architect, less well remembered by the public today but hugely influential in his own era and long after: Henry Hobson Richardson. In the boom years just after the Civil War, H.H. Richardson won a devoted following for buildings that captured perfectly the mood of a reunited and expanding nation. In our own century he has been esteemed above all as a forerunner of modernism. His bold, simple designs, so different from the finicky assemblages of his run-of-the-mill Victorian contemporaries, seemed to some historians and critics to lead directly to the International Style. But it is a mistake to think about art mainly in terms of what comes after it, for that can obscure a true understanding of what made the work important in the first place.











Richardson's architecture drew on historical sources but remained always modern. Counterclockwise from top: Trinity Church, Boston, 1872–77. Trinity Church interior. Stoughton house, Cambridge, Mass., 1882–83. Stoughton house stair and seating nook. Ames Memorial Library, North Easton, Mass., 1877–79. Old Colony Railway Station, North Easton, Mass., 1877–79.

Now that the International Style is no longer promoted as the be-all and end-all of architectural history, it's possible to see Richardson with fresh eyes. In two impressive new books—*H.H. Richardson: A Genius for Architecture* by Margaret Henderson Floyd with photography by Paul Rocheleau (Monacelli, $75) and *Henry Hobson Richardson and the Small Public Library in America: A Study in Typology* by Kenneth A. Breisch (MIT, $50)—he looks better than ever. Particularly in Rocheleau's evocative color pictures one can readily see why Richardson must be counted among our most enduring artists. Breisch's authoritative account of a peak in the architect's career is more specialized than Floyd's survey, but both books add to the pioneering efforts of such early advocates as Henry-Russell Hitchcock and Lewis Mumford, and more recent research by James F. O'Gorman and Jeffrey Karl Ochsner.

What makes Richardson especially pertinent for American architecture today is the way in which he used forms adapted from the past to serve the very different needs of the present. The mid-19th century was a period much like our own, with the rapid emergence of new technologies and confusion over how best to express those changes architecturally. Though Richardson began his all-too-brief career (he died at 47) as a specialist in churches, he went on to excel at two kinds of buildings that didn't even exist when he was born in 1838: the railroad station and the public library. Giving shape to the new excited him. As he told his first biographer, Mariana Griswold van Rensselaer, "The things I want most to design are grain elevators and the interior of a great river steam boat."

So enormous were the social and economic upheavals brought about by >



And you can trust The Home Depot® to have the carpet that's right for your home, at the guaranteed low price. From fashionable berbers to saxonies to plushes, you'll find the look and feel you want. And like Home Depot's prices, installation is 100% guaranteed. So come to Home Depot. With thousands of carpets to choose from, you'll see why wall-to-wall, coast-to-coast, nobody covers more floors.

©1997 The Home Depot Inc.

industrialization that many artists and thinkers sought refuge in Romanticism. That movement, still in full swing in Richardson's day, rebelled against the dehumanizing forces unleashed by the machine. In that respect, Richardson was a paradoxical crossover figure: a romantic who was nonetheless unafraid to meet the challenges of the modern age head-on. He could shift gears effortlessly between schemes of spiritual profundity and commercial expediency. His masterpieces include one of our great houses of worship, Trinity Church of 1872–77 on Copley Square in Boston, and a temple of consumerism, the Marshall Field Wholesale Store of 1885–87 in downtown Chicago, now unfortunately demolished.

Richardson worked in a mode derived straight from the Romanesque architecture of the Middle Ages, a more primitive style than the then-popular High Gothic. No matter that this or that detail of one of his designs can be traced to a specific historical source. The end result was always something wholly original and decidedly American, a fact appreciated by his down-to-earth patrons. "They were still close enough to the realities of the farm, the mill, and the factory to have a taste for buildings that talked to them in direct, simple terms they could understand," wrote critic Lewis Mumford.

Born on a plantation near New Orleans, Richardson came of age as the United States teetered on the brink of Civil War. At Harvard he made lifetime friendships that led to many of his subsequent opportunities in the Boston area, but he divided his loyalties between North and South. He avoided taking sides in the inevitable conflict by going to Paris in 1859 to study at the prestigious École des Beaux-Arts.

When peace came and the surging northern economy beckoned, Richardson finally returned to his homeland, setting up practice first in New York and then moving on to Boston. A series of small churches he built in western Massachusetts exposed him to local quarries, and the earth-tone sandstones, limestones, and granites they yielded allowed him to use materials in harmony with their natural surroundings.

Through those rural chapels came the career-making commission for Trinity Church in Boston, a rich and well-connected Episcopal congregation. Richardson's exotic spire, a paraphrase of Spain's Salamanca Cathedral, flew in the face of Puritan sensibilities. The interior was even more of a shock than the rugged exterior. Richly polychromed and gilded, with glowing stained-glass windows by John LaFarge, William Morris, and Edward Burne-Jones (among the first-rate artists with whom the architect often collaborated), the dramatic wood-beamed sanctuary exudes an almost Viking vigor, embodying the militant Christianity then coming into its own.

Across the Charles River in Cambridge, Harvard hired its increasingly celebrated alumnus to design two buildings that are still among the best on any American college campus. Sever Hall of 1878–80, a classroom facility with an art gallery on the top floor, is a remarkably *(Continued on page 172)*

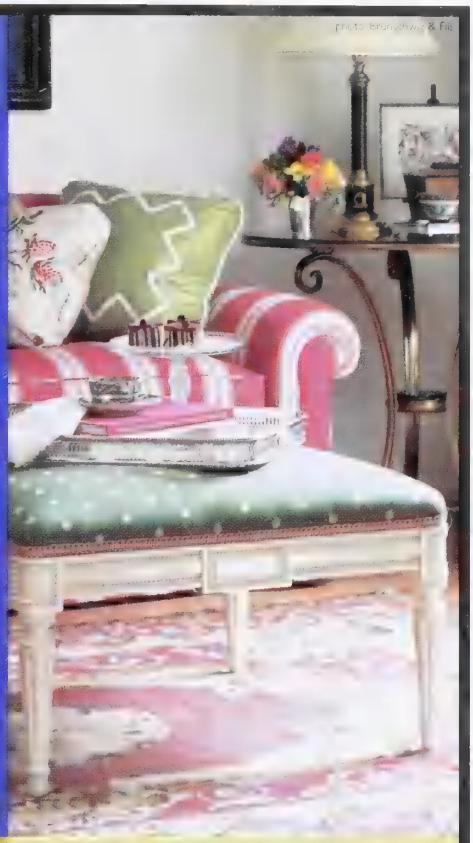


DO YOU FEEL A

LITTLE GREEN

WHEN IT COMES TO CHOOSING

COLORS?





It's only natural. After all, choosing the wrong colors for your home can turn you pink with embarrassment. So, how do you pick? An interior designer can help. And so can a Design Center. A Design Center is your primary resource for the finest in furnishings, kitchens and baths, fabrics, floor coverings, lighting and accessories, in exquisite colors and finishes. Looking for the widest selection of customized, high-quality furnishings for your home or office? Contact the Design Center nearest you. Call our 800 number for more information.

8 0 0 - 7 6 7 - 7 7 2 7

DESIGN CENTERS
INTERNATIONAL

An association of the finest Design Centers in the world.

Atlanta Decorative Arts Center, Atlanta, GA + Boston Design Center, Boston, MA + Decorative Center of Houston, Houston, TX + Michigan Design Center, Troy, MI + Design Center of the Americas, Dania, FL + New York Design Center, New York, NY + Pacific Design Center, Los Angeles, CA + Dallas Design District, Dallas, TX + Laguna Design Center, Laguna Niguel, CA + Marketplace Design Center, Philadelphia, PA + Denver Design Center, Denver, CO + International Market Square, Minneapolis, MN + San Francisco Design Center, San Francisco, CA + Seattle Design Center, Seattle, WA

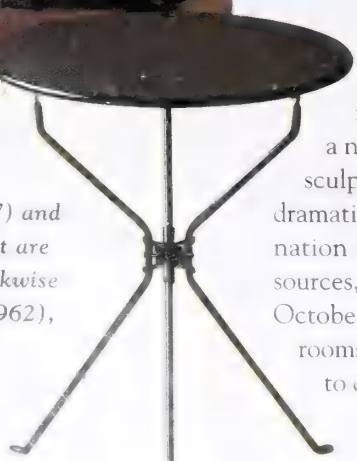












The iconoclastic Castiglioni (above, with his molded-plastic Rocchetto table of 1967) and a few of his designs that are still in production, clockwise from top: Arco lamp (1962), Mezzadro stool (1957), Cumano folding table (1979), Fucsia hanging lamps done for Flos last year.

THE RETHINKER

Achille Castiglioni sees design possibilities in tractor seats and street lamps. This month, MoMA celebrates five decades of his inventive work

By Jeffrey Schaper

Achille Castiglioni is a busy man. In the Milan office where he has worked for 35 years, product sketches, unopened letters, light bulbs, drinking glasses, and other household objects that he collects for inspiration commingle in precarious groupings. Having just returned from supervising the design of an exhibition for an art museum in the north of Italy, he is beginning work on three new projects—two tables and a ceiling lamp. Never mind that he's turning eighty and about to be honored with an American retrospective (his first) this month at New York's Museum of Modern Art; the designer is focused on the future.

And for fifty years, Castiglioni's work has been the epitome of forward-looking Italian design. His furniture, lighting, and tabletop designs have done much to shape and define the modern interior and are represented in museum collections all around the globe.

After receiving an architecture degree in 1944 from the Milan Politecnico, the same school Giò Ponti and Vico Magistretti attended, Castiglioni entered into partnership with his two brothers (his collaboration with one brother ended in 1952; he worked with Pier Giacomo until 1968) and soon began producing objects with the clean, spare form and unorthodox use of materials that would become a trademark. An early lamp was fashioned from plastic polymer, another from a plain tube of standard gauge metal crowned by a shadeless bulb. His Mezzadro stool of 1957, consisting of a tractor seat bolted onto a cantilevered metal bar, alluded to the "ready made" approach associated with Dadaism, as did a later torchère that utilized an automobile headlight. "It is characteristic of the Italians to make do with what we have," he explains.

The Arco lamp, formed of telescoping stainless-steel rods anchored to a marble base, remains Castiglioni's best-known (and most copied) design and has been in continuous production since its introduction in 1962. Inspired by streetlights, the Arco gave interiors a new flexibility as one of the earliest movable overhead lamps, its strong, sculptural presence an embodiment of the pared-down sensuousness and dramatic engineering of Italian high style. "Castiglioni's best work is a combination of architectural studies, design possibilities, and manufacturing resources," says Paola Antonelli, organizer of the MoMA show, which opens October 16 and will present more than 200 objects and reconstructions of rooms he designed for exhibits from three different decades. "His approach to design stands out for its playful lack of self-consciousness."

Many of Castiglioni's designs have enjoyed an unusual longevity. Of the numerous lamps produced for the firm Flos, 26 are still manufactured today. Fucsia, the latest, debuted just last year. ■

Please call 1-800-852-4498 if you'd like to see more.



At exactly which point in our lives did a long, hot bath go from being the ultimate punishment to the ultimate reward?

JCPenney
HOME COLLECTION

Bedding. Bath. Window Coverings.



CENTURY

FURNITURE

Say something about yourself with Century's Coddington Square ... who you are, where you have been and where you want to go. For a free brochure and the resource nearest you, telephone 1-800-852-5552 or visit our web site at www.centuryfurniture.com. To order the Coddington Square catalog, please send $10 to Century, Dept. 40, Box 608, Hickory, North Carolina 28603. Showrooms in Chicago; Houston; Seattle; San Francisco; Los Angeles; Laguna Niguel, CA; High Point, NC.

house beautiful
NOVEMBER 1997



WHAT THE PROS KNOW

Over a lifetime as a design editor, I have frequently been asked what the latest trends are in home decoration. With this issue, I have never been surer of my answer, because when we put together our latest list of the top 101 decorators in America, we polled them for tips to share with our readers. What emerged is a clear picture of interior design in the late nineties for us all to ponder.

First and foremost, their responses revealed today's dedication to the well-known "less is more." One designer said, "Remove at least half of what's in there." Another recommended, "Take everything out and put 50 percent of it back, one thing at a time." "Remove all those added unnecessary objects that one has accumulated," said still another.

This passion for cleaning it up, or "editing" as we say in publishing, was followed by an equally passionate concern with light, described by many as the element that gives a room its magic. Windows should rise high in a wall, one suggested, because the best rays come in through the top part of the window. "Get rid of heavy curtain treatments, let the daylight in," advised many. "Have all the outlets in a room tied to a dimmer switch," one designer suggested. "Baby boomers are too old for overhead lighting," said another.

As always, color is critical. We could see that a whole new vocabulary has developed in this area. Our top decorators talked about "almost colors," colors that change with the light and are so ambiguous they are hard to describe. "When choosing colors, select ones that can't be specifically described—gray that is turning to green, blue that is becoming charcoal." "Pick your favorite color, add mud," one designer advised. Many simply said: "Call Donald Kaufman." (He is a colorist known for his subtlety.)

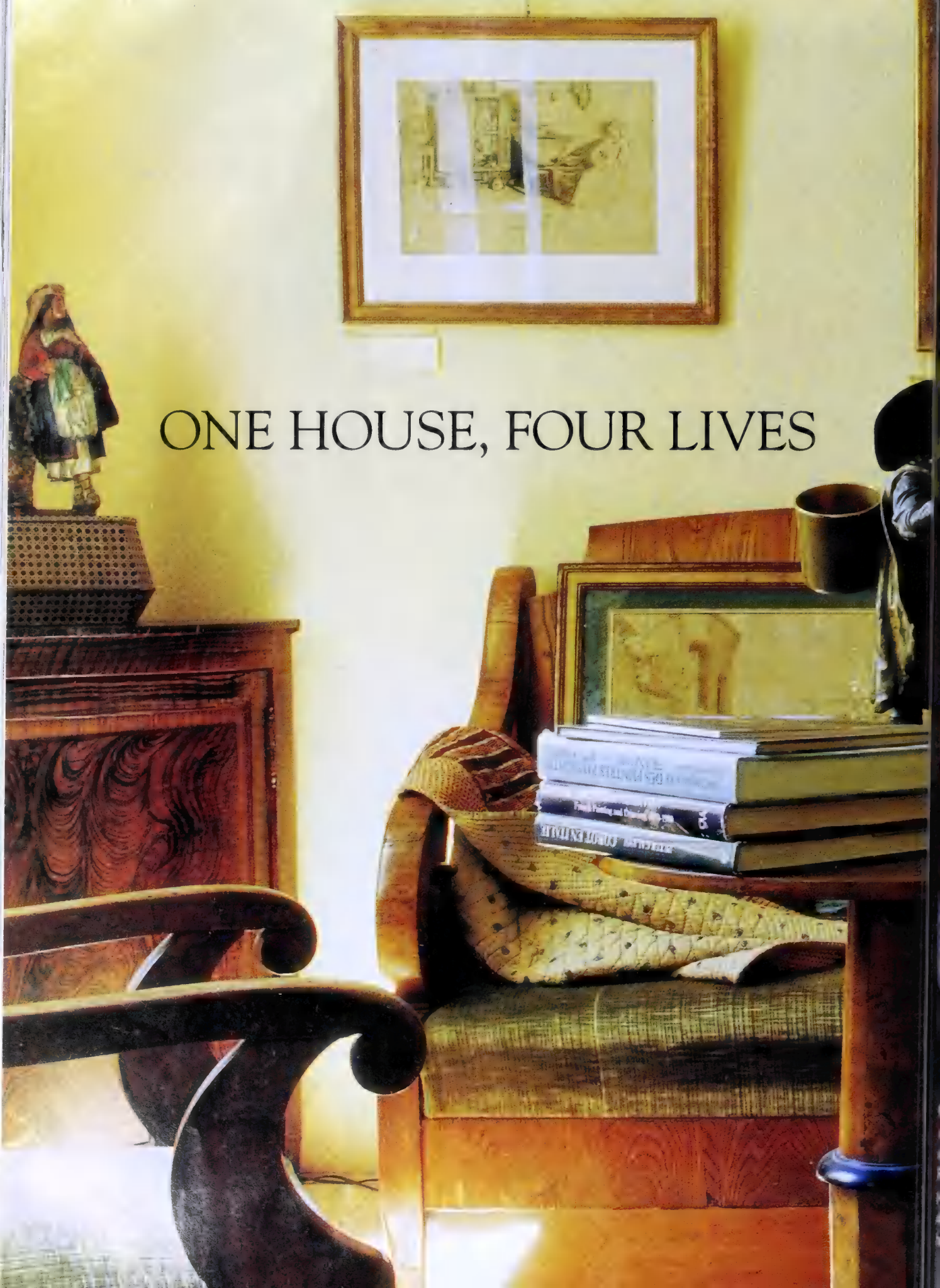
The decorators also told us where they like to shop, what they like to buy, what's worth a splurge (good art, a comfortable down sofa). They were also funny. "We love sisal in lots of places, but children can't learn to crawl on it without crying all the time." And their philosophy is unmistakable: Don't decorate for show, decorate to live.

"The worst trend in American architecture today is the notion that families can't live in their living rooms," one designer said. "They need a separate room called a family room, usually located off the kitchen or in a basement. Go ahead, America! Take back your living rooms! Live in your living room and dine in your dining room!"

Amen to that.

Louis Oliver Gropp

EDITOR IN CHIEF



ONE HOUSE, FOUR LIVES

Sheltered under the tile roof of a Provençal town house are the antiques shop, art gallery, restoration workshop, and home of a multitalented woman



Catherine Binda-Sterling's several lives crisscross in a corner of the gallery, where Victor-François Biennoury's mid-19th-century portrait of an Italian peasant hangs above a suite of Biedermeier furniture in burl elm.





Catherine Binda-Sterling's earthenware is handled, used, loved. In the upstairs dining room (left), the open shelves of a circa-1880 painted dresser from Avignon allows her to quickly put her hands on any piece she needs. Chairs are late-18th-century Swedish Gustavian. Below: The antiques shop resembles living quarters. Bottom: In the last century the gaily striped tent was pitched on a beach near Dieppe in Normandy. Opposite: Lunch is being served in a three-sided building in the garden.

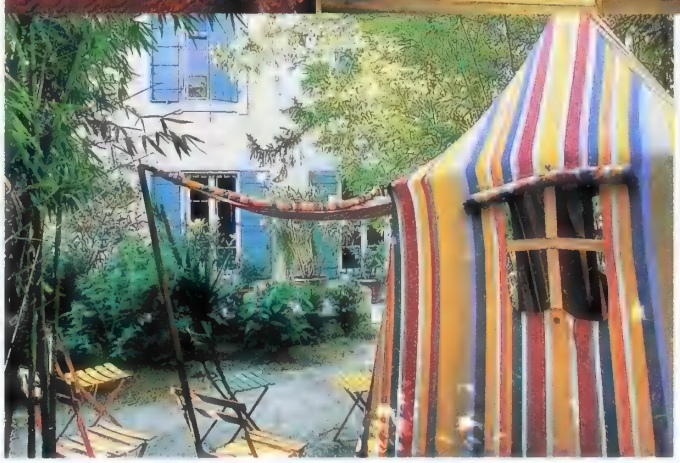
By Christopher Petkanas
Photography by Jacques Dirand
Produced by Carolyn Englefield

It had been a convent, a gentleman's manor, and a restaurant. But not even a history this disconnected could have prepared Catherine Binda-Sterling's late-18th-century 14-room town house in Provence for the destiny she had in mind for it.

It is a mixed destiny, played out with remarkable harmony under a single canal-tiled roof. A portion of the ground floor of the three-story house is given over to an art gallery run by Sterling—not a light-hearted and provincial gallery as one might imagine, but a serious exhibition space with rigorously curated shows. In the attic is an atelier where Sterling, a trained restorer of paintings, engages in the surgical removal of mistaken daubs, betting on beauty underneath. Behind the gallery is the purse-size French country antiques shop of everyone's dreams. It is crowded with the highly collectible earthenware—much of it so-called *faience fine*, with a transparent lead glaze in imitation of English creamware—on which Sterling is an authority. And oh yes, she also has a complete suite of handsome rooms upstairs, where she cooks and sleeps and otherwise lives out her private life.

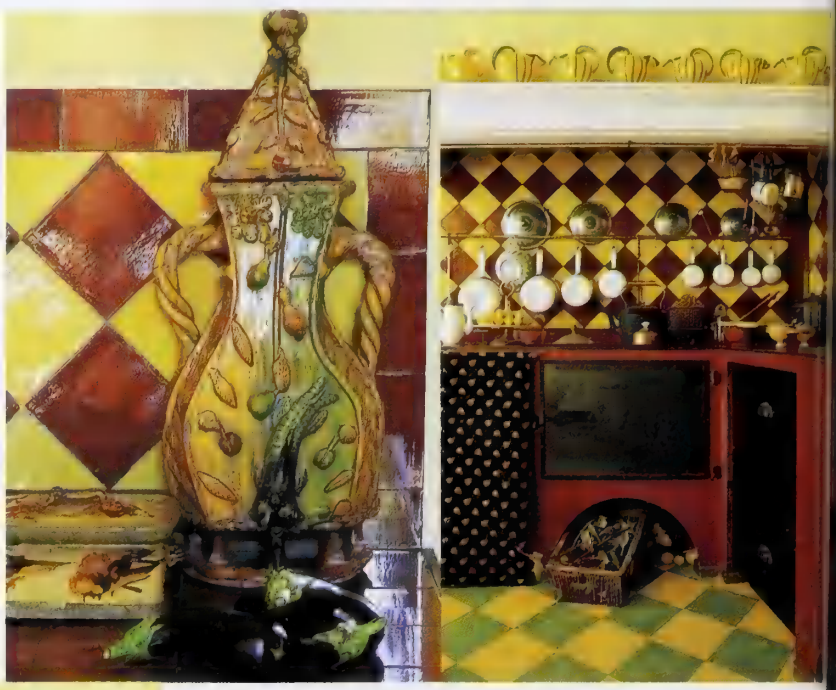
In less time than it takes to turn over a flea-market plate to check its pedigree, Sterling bought the house in 1992. "It wouldn't have stayed on the market ten days," she says. "It's right in the middle of St.-Rémy, not far from Avignon, and is one of





Catherine Binda-Sterling says the artists she shows in her gallery, such as Géricault, "could have eaten off or painted the ceramics I sell and collect"

Many lessons can be found in the way this collector-antiquarian displays and lives with her cherished pottery and textiles





In the kitchen, this page, top two views: 18th-century Anduze wall fountain; faience tiles from Salernes. Above: A dresser with glass doors removed. Opposite, top row, left to right: English lusterware teapots and tankard with marbleized salt glaze and pewter lids; Creil cups flank a Montereau footed bowl; a pair of 1771 trompe-l'oeil collages by Michele Bracci. Second row: Framing a Creil sugar bowl, early-19th-century papier-mâché figurines; stretchers and a painting stick Sterling uses when restoring; painted ceramic biscuit gourd wedge. Third row: Sarreguemines plates with leaves in relief; Creil plates depict scenes from antiquity; Adolphe Eugène Gabriel Roehn painting of a fiddle player. Fourth row: Sarreguemines urn and sugar bowl; 19th-century plaster casts, probably from the Louvre; wine and water pitchers made in Turkey for Avignon market.

only a handful of houses inside the city walls with its own garden. I bought it on the spot."

The house—the gallery and the pictures on its walls, the shop, Sterling's living quarters—are a tender love letter to her favorite period in French history, beginning with the neoclassicism of just before the Revolution and ending with the birth of romanticism around 1820. It is a period known for its delicacy and charm.

"My idea was that everything—pictures, furniture, objects—should be contemporaneous with everything else," she explains. "The artists I show, like Géricault and Granet, could have eaten off or painted the ceramics I sell and collect."

Her approach to pottery, and to the vintage Provençal handmade quilts she also amasses, could serve as a primer on how to display and live with collections. Earthenware from every corner of France—from Uzes and Vallauris, Montereau and Sarreguemines and Moustiers—is showcased on plain symmetrically arranged brackets; the skinny, whimsically scalloped shelves of open dressers; behind humble chickenwire in beautifully patinated cabinets. Tables are layered with as many as three quilts. Armchairs are piled five high with them.

But where does one part of her life end and another begin? Certainly there are not a lot of clues to help visitors draw boundaries.

Which is exactly the point.





Felling a brick wall in the salon, Catherine Binda-Sterling discovered an alcove that she furnished with a Louis XVI bed in original paint. Polonaise hangings are in contemporary Provençal cottons from Les Olivades in St.-Rémy. Provençal chairs throughout the room, and the armchair with a stylized iris incorporated into its design, have rush seats for coolness. After earthenware, antique couvertures piqué*—Provençal hand-quilts—are Sterling's great passion. She is not timid about laying them on.*







PERSONAL ENVIRONMENT

While Vice President Al Gore, concerned with the health of the natural world around us, is using his own home grounds to help restore the forest balance, his wife strives to make an official residence into a warm family retreat

By Marian Burros
Photography by Oberto Gili
Produced by Margaret Kennedy

Al and Tipper Gore stroll the grounds of the Vice President's Residence (above). Opposite: The Queen Anne–style brick house with basketweave trim and dark green shutters is located at the highest point in Washington. To the left of the porte cochere, the early-summer cutting garden includes yellow 'Stella d'Oro' daylilies, pink evening primroses, 'The Fairy' roses.

TOWN OF CROMWELL
VILLAGE OF LOWELLVILLE
QUINCY, ILLINOIS
TY. OF BRENTWOOD



The floor in the large foyer (opposite above left) was stenciled with stain to give it a more friendly scale and a sense of cohesiveness. The stairs lead to the family quarters on the second floor. Opposite above right: A collection of keys presented to the Gores on their travels hangs in the sunroom. Opposite below: One of the many massings of photographs, most taken by Tipper Gore, this grouping on the piano in the foyer is mixed with artwork of one of the Gore children. Above: Jamie Wyeth's painting of Shiloh, a family dog, was made both from a photograph taken by Mrs. Gore and from sketches done by the artist in front of the residence.

"We wanted to make it elegant, in keeping with the office of the vice president, and still have a very, very cozy atmosphere, not only for our own family but for our guests"

On a typical morning in Washington, the Vice President is still breathless from his morning run around the perimeter of the Naval Observatory, which has been home to America's Second Families since 1974. The observatory's 72 acres, farmland until the Navy bought it at the end of the 19th century, have provided Albert Gore, Jr., a golden opportunity to pursue what interests him most: preservation of the environment.

The Vice President has begun a twelve-acre home grounds reforestation project that will eventually include all of the land. Still in his running clothes, Mr. Gore is eager to talk about the work: "There's a major scientific effort underway to learn the extent of the problem of non-indigenous species in this country—kudzu in the South, gypsy moths in the Northeast. One of the ways scientists learn more about the balance in the natural environment is through experimenting with reforestation. By removing plants that came from Europe and Asia and planting specimens that were common here 200 to 300 years ago, we are restoring the forest to the balance that existed in nature." Scientists have long known how invasive some exotica (foreign plants) can be.

As Tipper Gore strolls across the grounds with her husband, she explains that because of his commitment to the environment they have chosen to use the money from the Vice President's Residence Foundation, a nonprofit organization, for the reforestation and garden upgrading. "We wanted to look at the world of nature that surrounds the house, restoring it and allowing school kids to come to a living laboratory," she says.

Thus the Gores made only cosmetic changes inside the 1893 house, once home to the chief of naval operations, yet they have turned what has been disparaged as a "public institution"



The rooms are filled with sunlight, and the warm yellows and reds of the fabrics on light backgrounds heighten the welcoming feeling. The photographs and art are constantly changing. "That's the part I love the most," Tipper Gore says



The sentimentality of the James Shannon painting On the Dunes *(opposite) points up the airy sophistication of the living room, where the sofa is covered in Scalamandré linen damask, the chairs in Cowtan & Tout cotton chintz, the ivory taffeta curtains also from Cowtan & Tout. A 19th-century Pembroke table next to the sofa holds a 20th-century bowl by Dick Evans, an Indiana potter. The crystal chandelier came with the house. Above left: Mrs. Gore's photographs of Nelson Mandela's inauguration ceremonies are mixed with others she has taken. Below left: Embroidered with the names of family members, including the dogs, the pillow looks like a patchwork Victorian quilt. The painting over the Biedermeier table is William Glackens's* Beach Umbrellas at Blue Point.





"Living in this house is awesome when you view it in a historic context," Tipper Gore says, "but we don't think about that from day to day. It's just a wonderful Queen Anne house with lots of nooks and crannies and little passageways"

into a home with fresh, up-to-date colors that reflect the taste of a sophisticated young family.

"We wanted to make it elegant, in keeping with the office of the vice president, and still have a very cozy atmosphere, not only for our own family but for our guests," says Mrs. Gore. To help them they called upon two well-known designers from Al Gore's native Tennessee: Albert Hadley of Parish-Hadley in New York for the interiors and Ben Page and Associates from Nashville for the gardens.

"The house had to be a showplace in a certain sense and still be their home," agrees Albert Hadley. "But the style is American—a mixture of all kinds of things. Mrs. Gore has a terrific eye and a marvelous sense of style."

The Victorian building has high ceilings and long windows that make it look even larger that it is. The rooms are filled with sunlight, and the warm yellows and reds of the fabrics on light backgrounds heighten the welcoming feeling. With Hadley's help, Mrs. Gore has filled the space with things she loves. It is an eclectic collection of antiques, some of which belonged to the Gores and was brought with them from their house in Arlington, Virginia. Other pieces came from the Vice President's mother, Pauline Gore, and some was borrowed from the State Department. Other furniture belongs to the residence, such as the dining room table Nelson Rockefeller donated when vice president and official gifts the Gores have received in their travels. There are even a few American crafts collected by Joan Mondale when her husband was vice president, but because no one ever kept an inventory until the Gores moved in, many of the objects have disappeared.

Imari china on the mantel (opposite) adds to the strong colors of the dining room with its early-20th-century Serapi rug, red taffeta curtain fabric by Christopher Hyland, fabric on the Queen Anne–style chairs by Roger Arlington. Daisy, another Gore dog, waits hopefully for scraps. For privacy, traditional wooden blinds are used throughout the house. Left: A detail of the dining room table set with the green-bordered Lenox china chosen by Betty Ford when Gerald Ford was vice president.



"The house," says Philip Dufour, the manager of the residence, "is a mixture of the sublime and the ordinary, from a first edition of Thomas Jefferson's *Manual of Parliamentary Practice*, written when he was vice president in 1801, to the lacrosse sticks gracing the Chinese umbrella stand in the entrance." Examples of Tipper Gore's work as a photojournalist cover the tables and share wall space with the paintings on loan from museums. The photographs and art are constantly changing. "That's the part I love the most," she says. "I'm able to go to museums and choose works of art and change it seasonally. Before that I decorated my house solely with the children's art."

"The house," says the manager of the residence, "is a mixture of the sublime and the ordinary, from a first edition of Thomas Jefferson's manual on parliamentary practice, written when he was vice president, to the lacrosse sticks in the entrance"

Mrs. Gore asked Ben Page to landscape the pool area so that the family would feel comfortable using it. "Before, the gardens were extremely public—people on the street could see everything," says Page. "We enclosed the pool area with a hedge and herbaceous perennials and now it is like a private summer living room."

The gardens bloom from May through September, and there is an extensive cutting garden because Mrs. Gore prefers the informality of homegrown flowers to those from a florist. The luscious pinks, reds, and yellows of the plantings were chosen to suit the color scheme of the rooms. "The vice president was particularly anxious that we blend these gardens with the more natural gardens in the woodland settings," Page says.

"Living in this house is awesome when you view it in a historic context," Mrs. Gore says, "but we don't think about that from day to day. It's just a wonderful Queen Anne house with lots of nooks and crannies and little passageways that we all love."



The classic semicircular Victorian veranda (left and opposite top left) with white wicker furniture and a sage-green wood floor is lined with plants in pots. The new pergola leads to the pool. Opposite, top right: Over the library mantel hangs Morning Haze *by Leonard Ochtman. Walls here have been glazed and lacquered in peacock blue, echoing the turquoise of the fireplace tiles. Top shelves in the bookcases contain volumes by or about vice presidents. The ceramic Chinese garden stool belongs to the Gores; sofa and chairs are by Baker Furniture. Opposite below: A favorite spot for the family is the sun room.*

FOR MORE ITEMS
SEE READER INFORMATION









A FURNITURE WARDROBE

In her new collection for Baker Furniture, Barbara Barry manages to be timely and timeless in the same breath. Her goal is to provide pieces that mix together in infinite combinations, like the neutral classics in her closet





A band of nickel around the base of the Art Deco–inspired dining table is like a touch of jewelry in this serene room, warmed with Benjamin Moore paint. The oval-back dining chairs covered in Grey Watkins fabric are a hybrid of classical and modern forms, with a graceful twist to their mahogany bones. A lamp by Waldo Fernandez sits on the faceted gold-leafed chest, which opens to the surprise of a Chinese-red lacquer interior.











By Christine Pittel Photography by Dominique Vorillon Produced by Beverly McGuire Schnur

When designers dream, it's not usually about faraway beaches or ormula 1 cars. More often it's about creating their own line of rniture. When Baker Furniture called, Los Angeles designer arbara Barry was ready. "I wanted to treat furniture like a ardrobe," she says. "My closet is so thought-out I could get ressed in the dark. All my clothes are in neutral tones so everying goes together." Her furniture collection is also a wardrobe pieces that combine seamlessly.

But that doesn't mean everything has to match. Barry drew different style eras—the Art Deco of the 1920s and 1930s, e streamlined French Modernism of the 1940s, and the more ditional taste of late-19th-century England—to come up with r own version of the classics. "Any room that is furnished in st one style is one-dimensional and boring," she explains.

Her drinks table may have been modeled on an English iginal, but Barry cleaned up the lines and sensuously updated e contours. The three-piece divided chaise—an elegant and xible configuration of two sleek chairs with an ottoman beeen them—was inspired by two wing chairs and a shared oman seen in a Scottish castle. Barry pared down and elonted the proportions. "It's perfect for two people who want to t their feet up in front of a fire," says the designer.

The mahogany dining table with its see-through tulipped base has an Art Deco lineage. Tradition, combined with Baker's technical expertise, produced some distinctive effects. The table's surface—slightly wavy rather than perfectly flat to the touch—catches the light. "There's a technique we developed to bring hand-planing, which adds a whole new tactile quality, to a contemporary piece," says John Black, vice president of design at Baker Furniture, who worked closely with Barry. A round table is more conducive to conversation, according to Barry, but she refuses to give a dinner party and make someone straddle a leg. A center pedestal eliminates that inconvenience. This perfectionist also took the opportunity to rectify one more pet peeve. "I hate crossing my legs under a table and snagging my nylons on rough wood," she says. "So I insisted on a wide bevel of finished mahogany underneath the apron."

"Like buying a couch, choosing a table represents a commitment. These pieces have a timeless quality so people will be happy with them in the long term—as you will always keep that classic blue blazer," says Barry. But you might point up the blazer with a pleated scarf, and Barry believes decorating works the same way. "Build a room with strong furniture and upholster the big pieces in solid, neutral fabrics so they can move anywhere," she advises. "Then all you need is a beautiful flower on top of the coffee table and you're done. If you had a pattern on the sofa and floral curtains, you'd never see the specialness of that flower, a small gesture that can change a room."

The three-piece divided chaise anchors the far wall in the living room (opposite top), painted with a custom blend of njamin Moore colors. Opposite far left: The classic English chair is upholstered in Rogers & Goffigon linen. Schumacher green velvet covers a sofa pillow. Opposite near left: Saber-legged nesting tables within arm's reach of the chaise, upholstered in HBF ool jacquard. Top left: The drinks table could work in a bathroom, set with perfume bottles. Top right: Barry on the Paris sofa.



The shelf below the bedside table drawer pulls out, with room for a telephone and a fax machine. Pure white linens do not interrupt the graphic lines of the bed, with its luxurious padded headboard and footboard in welted leather. Opposite: The boldly fluted mahogany cabinet can hold shirts and sweaters or work as a dining room sideboard. The ottoman's feet suggest an earlier era.

FOR MORE DETAILS, SEE PRICES ■ SOURCES AND READER INFORMATION


COLOR AND CULTURE





CURATOR'S CHOICE

Using neither curtains nor carpets in his public rooms, fine arts specialist George Shackelford furnished his 20th-century house with 19th-century objects. It's not a museum, however; rather it's a new romantic minimalism

By Carol Prisant
Photography by Fran Brennan Produced by Dara Caponigro

When seating furniture wears choice upholstery, as it does in George Shackelford's living room, curtains and carpets seem nicely expendable. Compensatory warmth is provided by textural detail, like the embroidered Aesthetic screen in the corner, the gleaming square mahogany table, and the glowing giltwood mirror over the richly veneered American Empire pier table—one of an assembled pair.

What fine antiques we could all afford if we'd give up our curtains and carpets. That's not George Shackelford's rationale, however. He simply loves the way that unobstructed light looks, pooling on his polished floors. He has largely given up displaying 19th-century paintings, too. Odd for a curator of European paintings at the Museum of Fine Arts in Boston. "Any Degas you see here I probably painted myself," he laughs. Well, that's how it is when one's taste outstrips the available art and everything one *really* likes is already in museums. So Shackelford collects modern artists—a better value, he has decided, and exceptionally attractive with good antiques.

Against the gray walls of his living room, however, anything at all looks good. To the Louisiana-born curator's surprise and delight, his painter happened to choose a shade called "Delta Fog," and regional history is important to Shackelford. The very large bathroom, for instance, features his great-grandmother's library table, somehow managing to maintain its dignity. His bed, while not a true antique, is "family," too. And several





Telling details, clockwise from upper left: The second of two marble-topped pier tables displays Grand Tour souvenirs, centered by a favorite 19th-century bronze; in the foreground, David Aylesworth's abstract painting, and on wall brackets above, a Neo-Gothic clock and a pastille burner. The bedroom is furnished predominantly with late American Empire furniture. A grand Aesthetic cabinet towers over a set of delicate American stenciled chairs and a circular breakfast table in the dining room. In counterpoint to a bold modern lithograph, a saucy Napoleon III giltwood sofa is covered in wool damask.



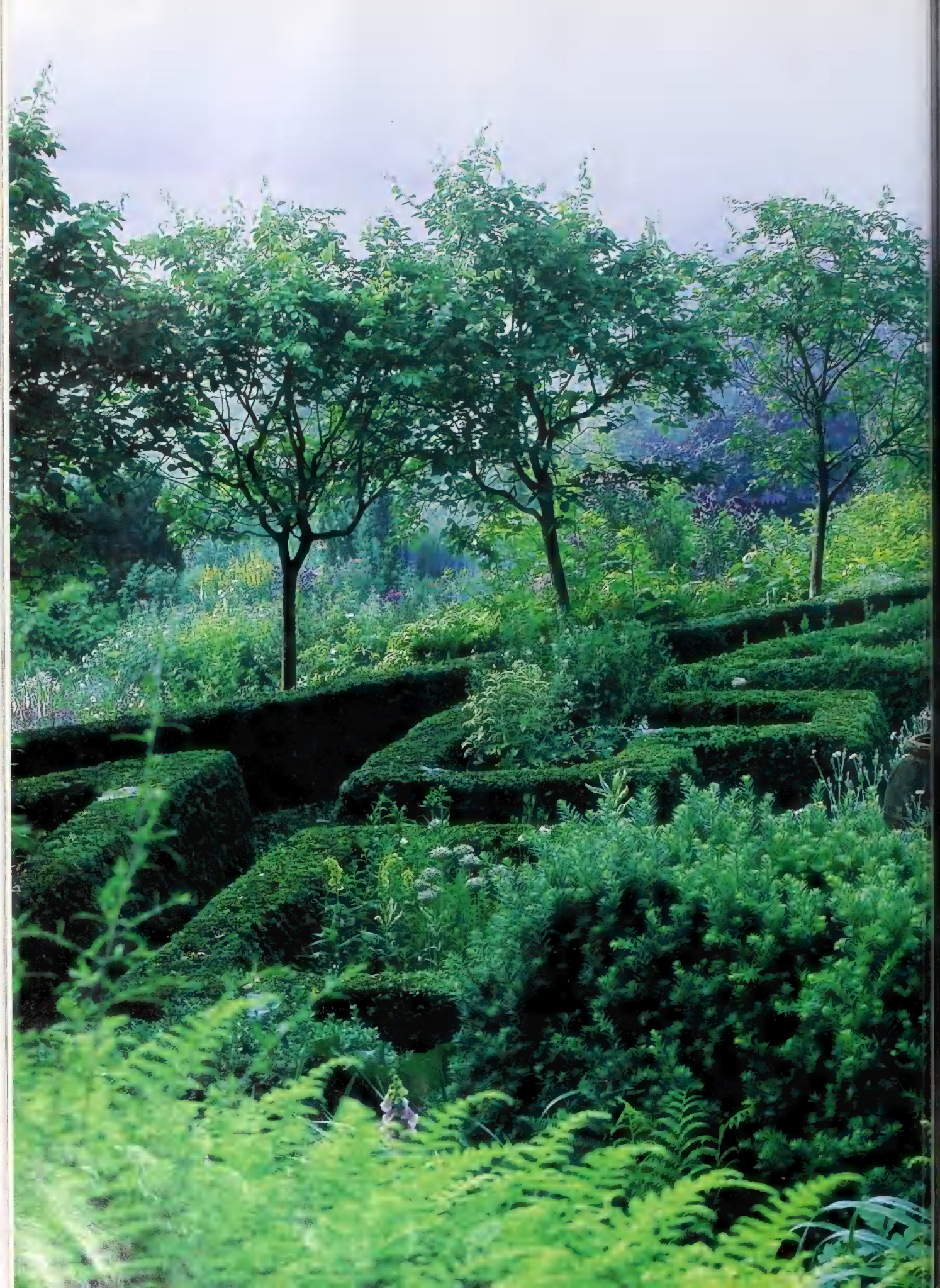
In the no-color bathroom on an uncarpeted vinyl floor, a collection of somber mid-19th-century furniture gravely bathes in dazzling and unaccustomed daylight

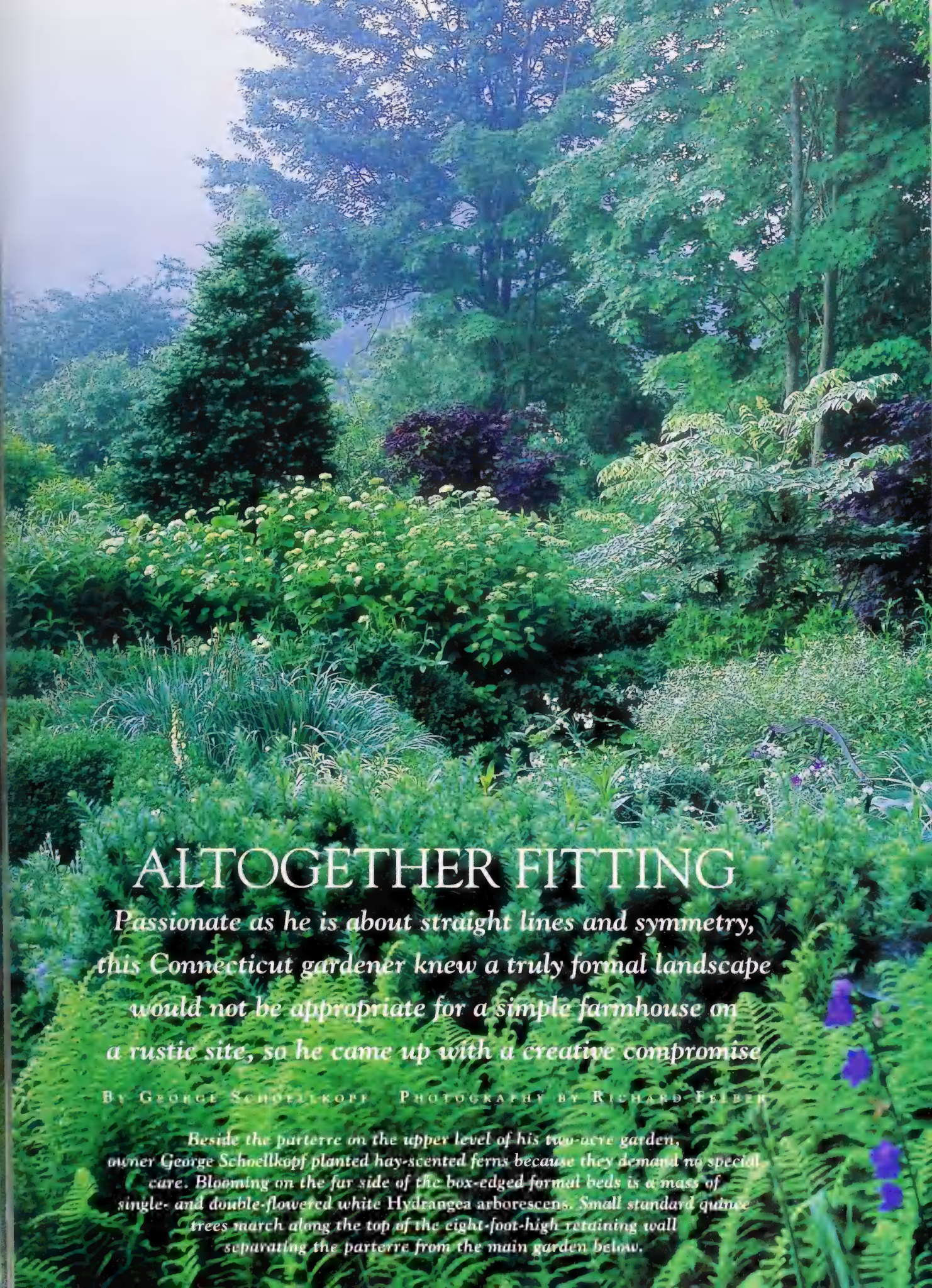
objects, like the dining room's English Aesthetic cabinet, turned up in a traditional way—at flea markets. A prized cut-and-paste decoupage screen—the work, perhaps, of six compulsive spinsters—was found in an olde curiosity shoppe. Shackelford is good with paper himself: In lieu of the real thing, his bedroom windows are curtained in architect's tracing paper.

Yes, take away his bronzes, mahogany tables, and giltwood mirrors and find—four walls and a floor. But find as well romantic minimalism—a very new style.

The droll combination dressing room–bathroom displays alabaster tazzas, a plaster urn, and a prized group of string and bone balls for an old world array on a Renaissance Revival library table bracketed by Neo-Gothic and Neo-Elizabethan chairs, the latter in "as found" upholstery. On an American mahogany dresser, a collection of Greek, Egyptian, and Gothic oddments described by the owner as "vaguely archaeological," and on the tall étagère, an Italian cathedral in straw, plus some everyday bath supplies.







ALTOGETHER FITTING

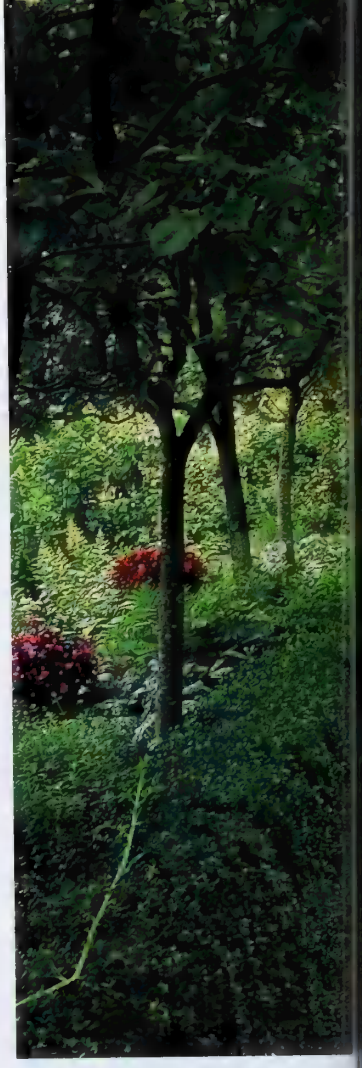
Passionate as he is about straight lines and symmetry, this Connecticut gardener knew a truly formal landscape would not be appropriate for a simple farmhouse on a rustic site, so he came up with a creative compromise

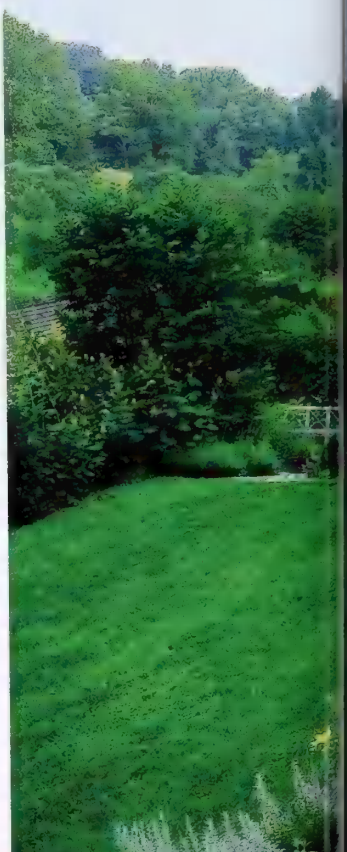
By George Schoellkopf Photography by Richard Felber

Beside the parterre on the upper level of his two-acre garden, owner George Schoellkopf planted hay-scented ferns because they demand no special care. Blooming on the far side of the box-edged formal beds is a mass of single- and double-flowered white Hydrangea arborescens. *Small standard quince trees march along the top of the eight-foot-high retaining wall separating the parterre from the main garden below.*



1. Upper lawn
2. Granite steps
3. Gravel court
4. Garden House
5. Antique water jar
6. Main garden
7. Long lawn
8. Indian walk
9. Wild rose terrace
10. Quince trees
11. Brick retaining wall
12. Parterre (gray garden)
13. Long Border
14. House
15. Kitchen addition





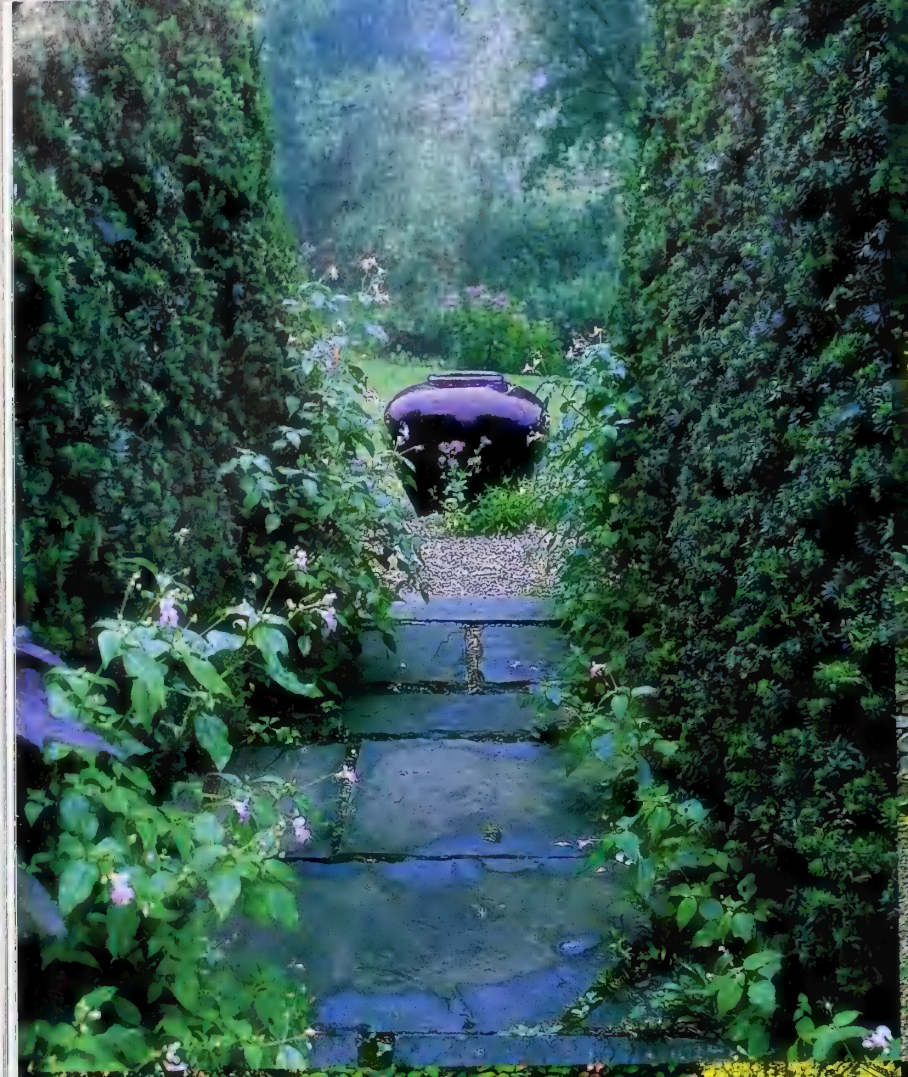
I confess that I am a romantic about gardens. Like Alice stepping through her looking glass, I want to enter into my garden and feel that I have crossed into an enchanted land of horticultural bliss. On the other hand I fear that this sort of attitude can be a dangerous trap for anyone about to make a garden. The problem is that one's romantic fantasies and associations don't always fit one's means and situation. I find that the best gardens are usually planned around a realistic appraisal of their particular circumstances. Conversely, the worst are those which completely ignore the sometimes unpleasant realities of what they are and where they are. I have in mind here the case of the unfortunate gardener who lives in a ranch house and feels tragically compelled to re-create the garden he saw last summer at some enormous 17th-century château in the heart of the Ile-de-France. Disaster is inevitable.

My own romantic fantasies about making a garden began just over eighteen years ago, not long after I had purchased an 18th-century farmhouse in the hills of northwestern Connecticut. That September, after having been inspired by the small

Clockwise from above right: A brick path runs between parterre and quince trees. The main garden in June is resplendent with delphinium, salvia, ox-eye daisies, and a pink 'Clair Matin' rose covering the brick wall. A large clump of Lobelia cardinalis *flourishes in the main garden near an arch framing a glimpse of the granite steps. Schoellkopf planted a long border above the lawn running the length of his house.*



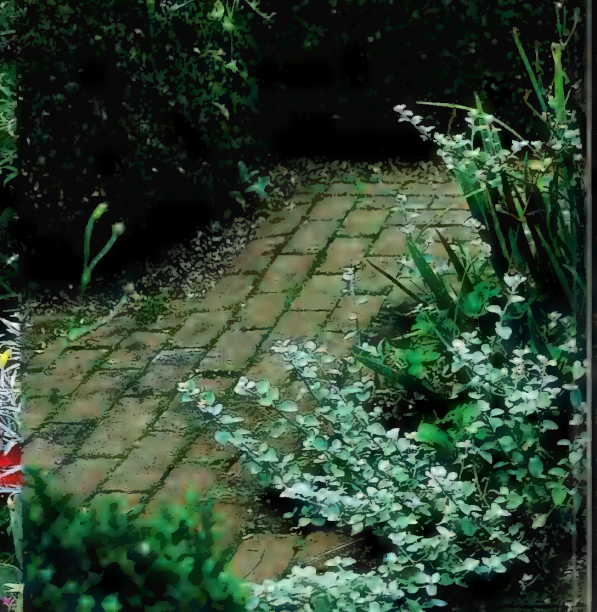
The sloping site is terraced with many fieldstone retaining walls, like these around the gravel court where giant mulleins self-seed. Left: An antique Oriental water jar stands at the end of a short axis created by yew hedges bordering the main garden. Right: In September phlox and alliums glow against evergreen euonymus on the brick wall



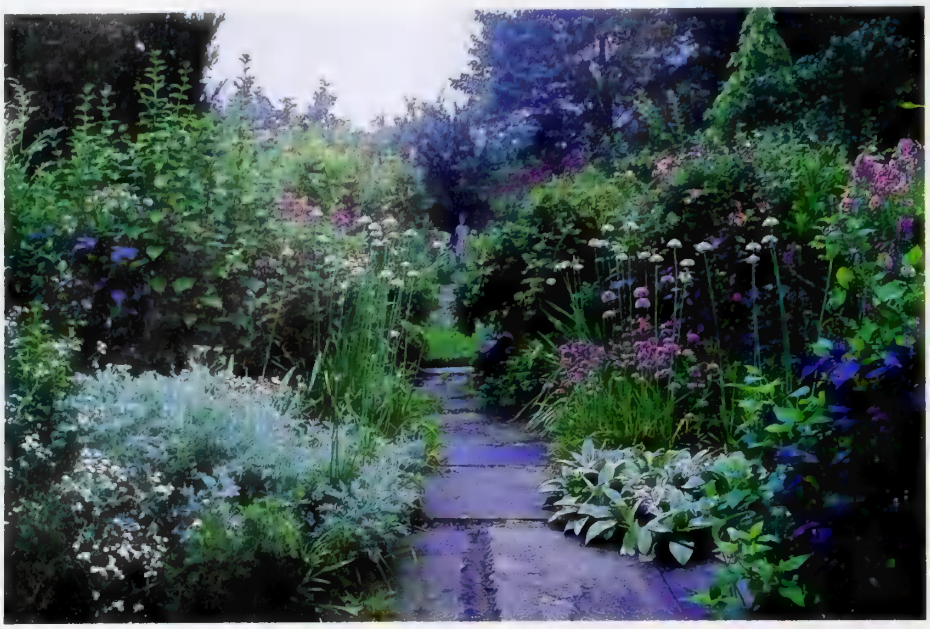


At the center of the gray garden, silver-leaved Helichrysum petiolare and white Lychnis coronaria garland an old Tuscan oil jar. Left: Mulleins border the broad granite steps leading from the upper lawn down to the gravel court. Right: In spring, violet-blue Geranium ibericum, white Anemone canadensis and Siberian iris bloom in the gray garden.









but exquisite formal garden of a friend in upstate New York, I made a trip to England to visit such famous gardens as Sissinghurst and Great Dixter, during which I filled a whole notebook and finished eight or nine rolls of film. I returned to Connecticut determined to make a garden of my own and with my head full of visions of old brick walls smothered in climbing roses; herbaceous borders spilling onto broad stone paths; tall yew hedges leading from one beautiful garden space to the next.

From the very first it was obvious that the garden I imagined didn't correspond to the place I was going to make it in. Like the man in his ranch house I was deeply attached to my fantasies, but at the same time I didn't want my garden to feel out of place. After much soul-searching I began to consider what might be done to realize my dreams but which would not end up hideously at odds with my pretty but simple old house. My ultimate solution was to place the main garden, with its reflecting pool and eight-foot-high brick walls, well to the side of the house. This way there would be no vista on a central axis to make the point that the garden might be just a bit too grand for the house. I had finally found a recipe for having my cake and eating it, too.

I began with some rather specific ideas as to what I liked and what I didn't about garden design. I rejected the so-called "natural" school, which has been the reigning style for so many years in this country and which has always decreed that a straight line or right angle is not suitable for an American garden. *(Continued on page 164)*



Looking down from the parterre to the main walled garden in August, when the dusty mauve Joe-Pye weed reaches almost as high as the retaining wall. Above left: In midsummer the Indian Walk, named for the cigar-store Indian at the end of the fieldstone path, is lush with phlox, Allium senescens, white Allium ramosun, and silver artemisia. Below left: Around the natural pond at the bottom of the garden, flowers must be tough enough to fight it out with the weeds. This stand of native Rudbeckia hirta has held its own for many years.





Frederic Schwartz tranforms an old-fashioned apartment into a vibrant interior landscape that enhances a noteworthy collection of 20th-century furniture

INTERACTIVE

Visitors are greeted by giant stenciled roses (opposite) and chairs, clockwise from left, by Frank Lloyd Wright, Mies van der Rohe, Charles Eames, Robert Venturi (two), and Frank Gehry. Above: In the living room furnishings by modern masters include coffee table by Isamu Noguchi; chairs by Gerrit Rietveld, Frank Lloyd Wright, and Frank Gehry. Right: Fire screen by Frederic Schwartz enlivens original mantelpiece.









The apartment contains two comfortable dining spaces. Opposite: In the formal dining room, furnished with a table and chairs by Robert Venturi, the massive original painted fireplace was stripped to the natural wood. Left: The much-enlarged kitchen's chairs are by Venturi except for a tubular metal one designed by Mies van der Rohe. They encircle a table by Frederic Schwartz, whose Skyscraper Chair dominates the corner. Cornice spells out a quotation from Italo Calvino. Plan below: The luxurious bachelor apartment includes a living room, sitting room, and library. Rooms at right face Central Park.

BY SUSAN ZEVON PHOTOGRAPHY BY JUDITH WATTS

The hand-stenciled foyer of this Manhattan apartment, playfully called the Hall of the Giant Rose by its architect, Frederic Schwartz, sets the tone for the entire space. The parade of chairs that lines the foyer walls is also a prelude, announcing a major collection of 20th-century furniture in these gracious rooms overlooking Central Park.

The apartment's owner, Andrew Cogan, senior vice president of marketing for the pioneering furniture company Knoll International, was introduced early to 20th-century design. He is the son of Marshall Cogan, the former chairman and chief executive officer at Knoll. When he was fifteen, Andrew Cogan bought a chair designed by Charles Eames that launched him as a lifetime collector. He now owns originals and prototypes of 20th-century furniture classics by such modern masters as Wright, Breuer, Rietveld, Eames, Aalto, Sottsass, Noguchi, Mies, Gehry, and Venturi—in addition to furniture, lighting fixtures, and carpets custom-designed for the apartment by Schwartz.

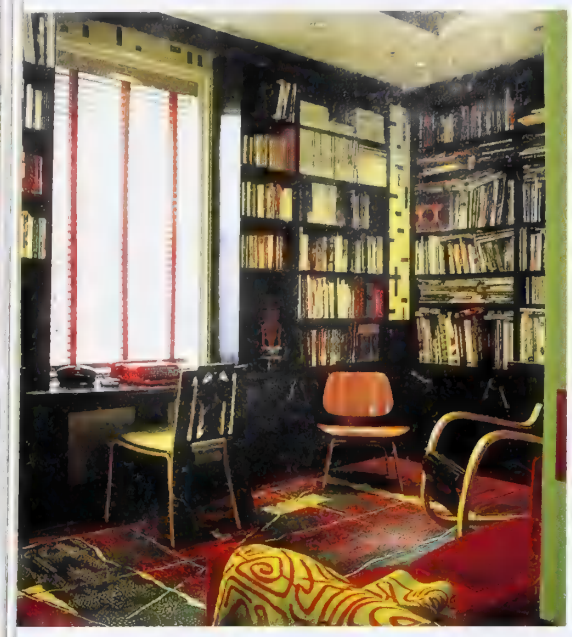
The architect renovated rooms, restoring—and when necessary re-creating



1. Foyer
2. Sitting room
3. Dining room
4. Living room
5. Bedroom
6. Library
7. Kitchen

FROM INSIDE ARCHITECTURE: INTERIORS DESIGNED BY ARCHITECTS BY SUSAN ZEVON. PHOTOGRAPHS BY JUDITH WATTS. COPYRIGHT ©1996 BY SUSAN ZEVON AND JUDITH WATTS





Many architects dealing with a collection that extends from Bauhaus to Postmodernism would have designed a track-lighted, white-walled, museumlike gallery

—moldings, mantels, and cornices to reinforce the apartment's traditional strengths. To provide an eat-in kitchen, a necessity in Cogan's on-the-run life, Schwartz combined several small maids' rooms with the existing kitchen. He retained the apartment's original layout and room proportions, but eliminated the doors between the public spaces to create interior vistas.

Many architects dealing with a collection of furniture and decorative arts that extends from the Bauhaus to Postmodernism, from De Stijl to Memphis, would have designed a track-lighted, white-walled, museumlike gallery. But Schwartz choreographed a setting that would interact with the objects instead.

Passages from Italo Calvino's book *Invisible Cities*, which Cogan and Schwartz faxed to one another during the course of the renovation, are reproduced in red on the walls of the living room and kitchen. Serendipitously, after Schwartz had designed a rug for the living room that is an abstraction of Manhattan's city plan, they found a passage in Calvino's book about a carpet that represents a city: "Every inhabitant . . . compares the carpet's immobile order with his own image of the city and can find, concealed among the arabesques, an answer, the story of his life, the twists of fate."



The sitting room color scheme (far right) was inspired by the tall painting by Bruce Robbins. V'Soske rug is by Alan Buchsbaum. Yellow daybed has pillows covered in a Salvador Dali fabric. Above: Design and architecture books fill the library. The unusual rug is a flea market find. Right: New leaded-glass doors separate bedroom and living room.







PRACTICE MAKES PERFECT

She is a food professional; he builds houses. When they created their fourth kitchen, in Tiburon, California, there wasn't an amenity left out—from four ovens to cozy hearthside seating





Lisa and Dan Weiss's kitchen is the heart of their house in every sense. The heart of hearts, a 7-by-7-foot work island (all views), is Lisa's prep area and party buffet; a homework hangout for their two teenagers. Opposite: Practical stainless steel in the cooking area is warmed by ash cabinets, granite counters, limestone floors. Above: Hammered copper-topped stools designed by Dan. Right: The house has a formal dining room, but everyone congregates close by in this dining area. Commercial stove: U.S. Range.



Woven leather chairs from Fong Brothers Company at a custom maple table (left). Below: Interior designer Stephen Shubel, consulted on the sitting area, gentled its clean modernity with soft chairs, adding a round table and plaster lamp of his own design. Opposite: In the study, shelves stuffed with Lisa Weiss's collection of cookbooks wrap a framed gift of graphic art. So much light pours in from tall windows that "we never turn on a light in daytime even in the innermost corners" says Dan Weiss.



1. Laundry
2. Study
3. Sitting area
4. Dining room
5. Kitchen
6. Pantry
7. Hall



By June Kurt Photography by Christopher Irion Produced by Jody Thompson-Kennedy

"We've never lived in a house I didn't build," says Dan Weiss, a general contractor. "By house number four, this one, we knew what we wanted." It was Lisa Weiss who planned—step by step—the vast professional kitchen where she has recently been testing meat recipes for an updated *Joy of Cooking*. Its equipment alone would boggle the minds of folks who order in: four ovens, three sinks, two dishwashers, a refrigerator and freezer in three linked but distinct work areas—preparation and cooking, baking—which total some 400 square feet, not counting the pantry (one more refrigerator). Integral to the plan was Lisa's determination to be sociable.

"I wanted to see the view, chat with Dan or the children, have guests cook and keep me company," she says. The Weisses' design, worked out with architect Donald Olsen, flanked the open kitchen with an angled apron of space whose big windows look south, furnished with a dining table and cozy fireside chairs.

It wasn't long before the Weisses found their Olympic-size kitchen taking on a social life of its own. From time to time, San Francisco's top chefs come to whisk and chop for charity dinners while guests lean over the counter to watch. The couple think nothing of having forty for a sit-down, and, naturally, the extended family always expects Lisa to host Thanksgiving and Passover. Given the general bustle in personal kitchen number four, what would the cook change? "I have no complaints," says Lisa.


TOM CAT
STALWART

A slowly simmered casserole with its heady aroma and beautifully melded flavors is the perfect food to set before a crow

Hearty and satisfying, stews are now in vogue after years on the back burner, endorsed by popular cooks like Marcella Haza

and Delia Smith as well as many of the restaurant world's top chefs. "I love all braised foods," says Waldy Malouf, chef at th

Rainbow Room in New York. "The sauce develops a whole tapestry of flavors, and the meat takes on a texture you can't

get with any other way of cooking." These stews can often be made up to a week ahead and stored in the refriger-

ator — in fact, their flavor improves with aging—freeing the hostess from last-minute chores and anxiety.

We rounded up six great casseroles to help you with your next party. Waldy Malouf suggests braised veal shanks with a citrus and sage sauce—an interesting spin on *osso buco*—that can be made up to five days ahead. All it needs as an accompaniment is polenta and a vegetable. He is

CROWD PLEASERS

When you're planning your holiday party, think casseroles. One big pot of cassoulet, braised rabbit, or chili, made ahead and bubbling tantalizingly on the stove when guests arrive, ensures that everyone—including the host—has a good time

By Jane Ellis Photography by Melanie Acevedo

also fond of rabbit, which is now widely available in supermarkets, and combines it with roasted heads of garlic and root vegetables. He likes to serve this with macaroni in a Roquefort cheese sauce. From the bistro Trois Jean in Manhattan, a home away from home for the French in New York, comes a meal in one dish—cassoulet. Chili, always a favorite, is enhanced with an avocado salsa in a recipe from *Delia Smith's Winter Collection*, just published by Random House. Round out the menu with rice, soft tortillas, and a salad. Another hassle-free party dish is leg of lamb braised for hours to a melting tenderness. And from Marcella Hazan's long-awaited book, *Marcella Cucina* (HarperCollins), we've chosen a fricassee of chicken for those who, like Haz prefer to cook on top of the stove to get the comforting dense, rich flavor associated with stews. Says Hazan, "T dish appeals no less to the eye than it does to the palate." And that's great party food.

Marcella Hazan's fricasseed chicken Abruzzi-style can be cooked several hours ahead of time and brought back to serving temperature at the last minute. The brilliant cherry tomatoes and Riviera olives that add it pizzazz are then tossed in for a minute or two until they wrinkle nicely and shine.









Comfort food for a crowd (this page, clockwise from top left): Leg of lamb braised for seven hours, so tender it can be served with a spoon, and potato and parsnip gratin; Delia Smith's black bean chili with avocado salsa and steamed rice; a hearty cassoulet from the restaurant Trois Jean; Waldy Malouf's casserole of rabbit with roasted garlic heads, and a sophisticated macaroni and cheese made from penne and Roquefort. Opposite: Malouf's braised veal shanks with oranges and sage.

RECIPES FOLLOW. FOR [illegible], SEE READER INFORMATION





FRICASSEED CHICKEN ABRUZZI-STYLE WITH ROSEMARY, WHITE WINE, CHERRY TOMATOES, AND OLIVES

Recipe from Marcella Hazan's Marcella Cucina *(HarperCollins, 1997)*

1 tablespoon extra-virgin olive oil
4 to 5 whole peeled garlic cloves
2 teaspoons rosemary leaves, finely chopped
1 3½-pound chicken, cut into 8 pieces, washed and dried
Salt
¼ teaspoon chopped fresh hot chili pepper, or to taste
½ cup dry white wine
24 small cherry tomatoes
12 small black olives in brine (Italian Riviera or French Niçoise)

Heat oil, garlic, and rosemary in a 12-inch skillet over high heat. Add chicken skin-side down and cook until browned, about 5 minutes per side. Add salt and chili pepper, and turn over the contents of the pan 3 or 4 times with a wooden spoon.

Add wine and as it bubbles, scrape loose any brown bits sticking to the bottom of the pan.

Cover pan, turn heat to low, and cook for 35 minutes, turning the chicken over several times. If there are not enough juices in the pan to prevent sticking, add a few tablespoons of water and cook until chicken is tender and falling off the bone. Dish can be prepared several hours ahead up to this point and refrigerated. When ready to serve, bring chicken to room temperature and gently reheat. Add tomatoes and olives. Continue cooking just until the tomato skins begin to crack. Serve immediately. Serves 4. This recipe can be doubled or tripled to serve 8 to 12 and would go well with gnocchi.

BAKED SEMOLINA GNOCCHI

Recipe from Marcella Hazan's The Classic Italian Cook Book *(Harper & Row, 1973)*

1 quart milk
1 heaping cup semolina, preferably imported Italian semolina. If possible, avoid using quick-cooking breakfast farina
1 cup freshly grated Parmesan cheese
2 teaspoons salt
2 egg yolks
7 tablespoons butter

Heat the milk in a heavy saucepan over moderate heat until it is just short of boiling. Lower the heat and add the semolina, pouring it in a thin, slow stream and beating it steadily into the milk with a whisk. Continue beating until it forms a thick mass on the whisk as it turns, about 10 minutes. Remove pan from heat.

Add ⅔ cup grated cheese, salt, egg yolks, and 2 tablespoons butter to the semolina. Mix rapidly to avoid coagulating the egg, until all the ingredients are well blended.

Moisten a Formica or marble surface with cold water and spoon out the semolina mixture, using a metal spatula or a broad-bladed knife to spread to a thickness of approximately ⅜-inch. (Dip the spatula or knife into the cold water from time to time.) Let the semolina cool completely.

With a 1½-inch biscuit cutter, or a small glass of approximately the same diameter, cut the semolina mixture into disks, moistening the cutting tool from time to time in cold water to make the cuts easier and neater.

Smear the bottom of a rectangular or oval bake-and-serve dish with butter. Lift off the small four-sided sections of semolina in between the disks and lay them on the bottom of the baking dish. Dot with butter and sprinkle with grated Parmesan. Over this arrange all the disks in a single layer, overlapping them like roof tiles. Dot with butter and sprinkle with the remaining grated cheese. Place on the uppermost rack of the oven. Bake in a preheated 450°F oven for 15 minutes or until a light golden crust has formed. If after 15 minutes the crust hasn't formed, turn the oven to 500°F and bake for 5 more minutes. Remove pan from oven. Allow to settle for a few minutes before serving. Serves 4 to 6. Entire dish can be prepared up to 2 days ahead of time before baking, if refrigerated and covered with plastic wrap.

BRAISED VEAL SHANKS WITH CITRUS AND SAGE

Recipes from Waldy Malouf of The Rainbow Room, New York City

12 1½-inch slices veal shank, bone in, 12 to 14 ounces each (also sold as osso buco)
Coarse salt and freshly ground black pepper
1 cup vegetable oil
1 cup unsalted butter
2 carrots, peeled and roughly chopped
2 large onions, peeled and roughly chopped
2 leeks, white part only, cleaned and roughly chopped
2 stalks celery, roughly chopped
2 medium turnips, peeled and roughly chopped
1 cup flour
4 tablespoons chopped fresh sage
6 tablespoons tomato paste
1½ cups dry white wine
4 cups fresh orange juice plus extra for finishing sauce
10 cups beef stock
1 bouquet garni made up of 4 fresh sage leaves, 2 tablespoons black peppercorns, 3 bay leaves, 3 cloves garlic, peeled and split, 1 teaspoon dried thyme, and 4 sprigs fresh parsley tied in cheesecloth

For garnish:

4 oranges
2 lemons
8 large fresh sage leaves, julienned

Season veal with salt and pepper. Heat oil in a heavy Dutch oven over high heat. Add meat and brown very thoroughly, about 10 minutes on each side. Remove meat from pan and set aside. Discard the oil. Melt butter in the pan over medium heat. Add all the chopped vegetables and sauté for 10 minutes, stirring frequently. Sprinkle flour over vegetables and stir for about 3 minutes. Add sage, tomato paste, and wine and bring to a boil, stirring frequently to deglaze the pan. Reduce mixture until almost dry. Add orange juice and stock and stir well. Add bouquet garni and meat to the pan. Bring to a boil. Remove pan from heat, cover and braise in a preheated 300°F oven for 1½ to 2 hours, or until the meat is almost falling off the bone.

Remove pan from the oven. Trim meat of any excess fat, place meat in a casserole and cover. Strain pan juices into a saucepan. Discard solids. Reduce over medium heat, skimming surface of fat until the sauce is syrupy and clarified, but not too thick. If sauce becomes thick, adjust consistency with the remaining orange juice. Season with salt and pepper. Strain the sauce over the meat, cover and cool. Refrigerate at least overnight, or for up to 5 days.

When ready to serve, remove casserole from refrigerator, remove any fat that has congealed on the surface, and let meat come to room temperature, about 3 hours. Cover casserole and place in a preheated 300°F oven for about 1½ hours.

Prepare garnish: Grate the zest from 1 orange and 1 lemon. Blanch zest in a pan of boiling water for 2 minutes. Remove pan from heat, drain zest, and reserve. Peel, remove pith, and segment oranges and lemons >



YOU DIG ME WITH A

TABLESPOON, I SLIP AND FLY

[illegible] THE ROOM. YOU TRY

AGAIN TO MAKE A DENT

[illegible] I AM HARDER THAN CEMENT. THEN OUT

IT COMES, YOUR ICE CREAM SPADE,

BEEFY HANDLE, HEFTY BLADE.

YOU FILL THE BOWL AND START TO DINE

BU SWEET REVENGE AT LAST IS MINE,

CAUSE YOU GET FAT.

OXO

over a bowl. Set aside. To assemble: Remove casserole from oven. Garnish each shank with alternating orange and lemon segments. Sprinkle with zest and fresh sage. Serve immediately. Serves 12. This goes well with Swiss chard with golden onions, and polenta with wild mushrooms and goat cheese.

SWISS CHARD WITH GOLDEN ONIONS

½ cup rendered duck or chicken fat
2 large onions, peeled and cut into ¼-inch dice
1 cup chicken stock
3 pounds Swiss chard, washed and cut into 1-inch strips
Coarse salt

Heat fat in a sauté pan over low heat. Add onions and cook, stirring frequently, until limp and golden brown, about 30 minutes. Add stock and cook over medium-high heat until almost cooked away and syrupy, about 10 minutes. Add chard and salt to taste. Cover pan and wilt the chard over high heat, about 2 minutes. Dish can be prepared several hours ahead up to this point. Stir ingredients together, cover and cook over medium heat 4 to 5 minutes. Serve immediately. Serves 12.

POLENTA WITH WILD MUSHROOMS AND GOAT CHEESE

2 cups yellow cornmeal
6 cups chicken stock
1 cup heavy cream
6 tablespoons grated Coach Farm aged grating stick goat cheese
1 cup chopped and sautéed wild mushrooms
Coarse salt and freshly ground black pepper

Mix cornmeal, stock, and cream in a heavy-bottomed saucepan. Bring mixture to a boil over medium heat, stirring constantly with a wooden spoon. When mixture has thickened, lower heat and cook for 5 minutes, stirring constantly. Remove pan from heat. Stir in cheese and mushrooms. Season with salt and pepper to taste. Dish may be made 5 hours ahead. Place in a casserole and reheat in a preheated 350°F oven for 45 minutes. Serves 12.

BRAISED RABBIT WITH ROOT VEGETABLES AND ROASTED GARLIC

12 rabbit leg and thigh pieces
Coarse salt and freshly ground black pepper
About 1 cup plus 6 tablespoons flour
1 cup vegetable oil
6 tablespoons unsalted butter
2 medium onions, peeled and sliced
2 shallots, peeled and sliced
6 cloves garlic, peeled and sliced
4 tablespoons tomato paste
2 large carrots, peeled and diced large
2 turnips, peeled and diced large
2 celery roots, peeled and diced large
2 sprigs fresh rosemary
2 sprigs fresh thyme
2 cups dry white wine
½ cup brandy
10 cups chicken stock
12 roasted garlic heads, recipe follows

Season meat with salt and pepper. Dredge in flour. Heat oil in a large skillet over medium-high heat. Brown meat about 10 minutes per side. Remove rabbit from pan and drain on paper towels. Discard oil.

Melt butter in skillet over medium heat. Add onions, shallots, and garlic and sauté until lightly browned, about 5 minutes. Sprinkle 6 tablespoons flour over vegetables. Reduce heat to low and stir constantly until mixture is golden brown, about 5 minutes. Add tomato paste, carrots, turnips, celery root, rosemary, thyme, wine, and brandy and mix well. Cook over medium heat until the wine is almost evaporated, stirring frequently, about 8 minutes. Mixture will resemble marmalade. Add stock and bring mixture to a boil, stirring constantly. Remove pan from heat. Set aside.

Place the meat in a 6-quart casserole or pan large enough to hold it in a single layer. Pour sauce and vegetables over the top. Cover casserole and bake in a preheated 350°F oven for 45 minutes. Remove casserole from oven. Dish can be prepared 3 days ahead up to this point. Cool, cover, and refrigerate.

When ready to serve, remove casserole from refrigerator and let meat come to room temperature, about 3 hours. Add roasted garlic heads, partially cover casserole, and bake for 45 minutes. Serve immediately. Serves 12. Serve with crisp penne with Roquefort and Parmesan.

ROASTED GARLIC HEADS

12 whole garlic heads, ⅛-inch sliced off tops
Salt
12 tablespoons olive oil

Place garlic heads in a pan of salted water to cover and boil for 5 minutes. Remove pan from heat. Drain heads. Toss in oil and place in a roasting pan. Season with salt. Roast in a preheated 300°F oven for about 45 minutes, or until brown and soft. Dish can be made 3 days ahead. Cool, cover, and refrigerate. When ready to use, remove from refrigerator and let garlic come to room temperature. Makes 12.

CRISP PENNE WITH ROQUEFORT AND PARMESAN

7 tablespoons butter
6 tablespoons flour
3 cups milk, heated to the boiling point
2 teaspoons salt
1 teaspoon freshly ground black pepper
1 teaspoon nutmeg
1 pound penne
4 cups crumbled Roquefort cheese
½ cup grated Parmesan cheese

Melt 6 tablespoons butter in a heavy saucepan over low heat. Add flour and cook over medium heat for 2 to 3 minutes, stirring constantly. Add milk and continue to stir until mixture thickens. Reduce heat to low. Add salt, pepper and nutmeg and simmer 5 minutes. Set aside.

Cook pasta according to package directions. Drain well. Mix pasta, cheeses and sauce together in a bowl. Grease a 2½-quart baking dish with remaining butter. Pour mixture into dish. Dish can be made 5 hours ahead at this point. Bake in a preheated 350°F oven for 25 minutes, or until the top is browned and sauce is bubbly. Serve immediately. Serves 12.

BRAISED LAMB WITH TURNIPS AND CARROTS

Recipes from Jane Ellis

1 5 to 7 pound leg of lamb, bone in, trimmed of fat
1 whole head of garlic, cloves peeled and slivered
Salt and freshly ground black pepper
6 onions, peeled and quartered
18 carrots, peeled and quartered
6 bay leaves
1 bunch fresh thyme or 2 teaspoons dried
2 bottles dry red wine
2 pounds turnips, peeled and quartered

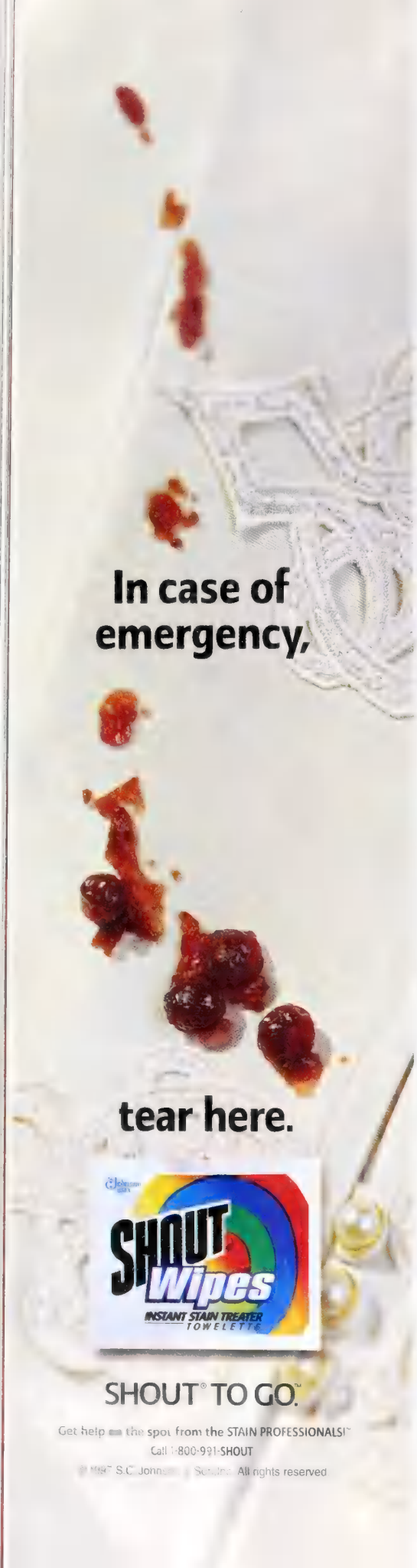
Pierce the skin of the lamb and insert th

It's anything but basic.

With its delicious variety of fruits, nuts and flakes, you'll soon discover the only thing basic about Basic 4 is its name.



© General Mills Inc. 1997



cloves of garlic, distributing evenly throughout. Season generously with salt and pepper. Set aside.

Layer the onions, 6 carrots, bay leaves, and thyme on the bottom of a covered casserole or roaster large enough to hold the lamb. Place the lamb on top and roast in a preheated 425°F oven for 1 hour. Remove pan from oven. Place roaster on top of the stove, add wine, cover and bring to a boil. Return roaster or casserole to oven, cover, and reduce the heat to 350°F. Roast until meat is tender, still juicy, and falling off the bone, about 5 hours.

During the last hour of cooking, add remaining carrots and turnips. Check the lamb occasionally, reducing the heat if the lamb begins to burn or the wine begins to evaporate too quickly. Dish can be made 2 days ahead. Refrigerate and bring to room temperature before reheating.

When ready to serve, place lamb, carrots, and turnips on a heated platter. Set aside, covered. Place the roasting pan on top of the stove. Skim off fat and cook over medium heat to reduce sauce if it is not thick enough. Pour sauce over lamb and serve. Serves 12. This dish goes well with potato and parsnip gratin.

POTATO AND PARSNIP GRATIN

3 pounds medium-sized potatoes, peeled and thinly sliced
2 cups milk
3 cloves garlic, peeled and minced
Sea salt to taste
3 bay leaves
2 pounds parsnips, peeled and thinly sliced
Freshly ground nutmeg
Freshly ground black pepper
1½ cups heavy cream
2 cups freshly grated Gruyere cheese

Place the potatoes, milk, 2 cups water, garlic, salt and bay leaves in a large saucepan. Partially cover pan and bring to a boil over medium heat. Reduce heat to medium and cook, stirring frequently, until the potatoes are tender, about 10 minutes. Drain and set aside. Discard liquid.

Place parsnips in a saucepan, cover with water and bring to a boil. Reduce heat to medium and cook 5 minutes. Drain, reserving ¼ cup of the cooking liquid. Set aside.

Transfer half of the potatoes and parsnips to a ten-cup gratin dish. Season with nutmeg and pepper to taste. Add half the cream, half the cheese, and reserved cooking liquid. Repeat with remaining ingredients. Bake in a preheated 350°F oven until the gratin is crisp and golden on top, about 1¼ hours. Dish can be made 6 hours ahead. Reheat in a 350°F oven for 20 minutes. Serve immediately. Serves 12.

BLACK BEAN CHILI WITH AVOCADO SALSA

Recipes from Delia Smith's Winter Collection *(Random House, 1997)*

For chili:

2 tablespoons olive oil
2 medium onions, peeled and chopped
1 garlic clove, peeled and crushed
1 bunch fresh cilantro, leaves removed, chopped, and set aside; stems finely chopped
2 green chilies, halved, seeded and chopped small
1 pound skirt or braising steak, cut into small pieces
2 tablespoons flour
1⅓ cups black beans, soaked overnight in cold water to cover and drained
1 28-ounce can chopped tomatoes
1 large red pepper, halved, seeded and diced small
Salt
Juice of ½ lime

For serving:

Chili
Avocado Salsa, recipe follows
1 cup crème fraîche
Basmati rice, recipe follows

Heat 1 tablespoon olive oil in a 2-quart ovenproof casserole over medium heat. Add onions, garlic, cilantro stems, and chilies and cook for about 5 minutes, stirring frequently. Remove pan from heat and transfer ingredients to a bowl. Set aside. Heat the remaining oil over high heat. Add ⅓ of the beef and brown it well, stirring constantly, about 5 minutes. Brown the remaining meat in 2 batches. Place all the cooked ingredients in the casserole. Sprinkle the top with flour and stir until incorporated. Add beans and tomatoes, stir, and cook over medium heat until simmering. Cover casserole and bake in a preheated 300°F oven for 1½ hours. Add red pepper to the casserole, cover, and continue to bake for ½ hour.

When ready to serve, add salt to taste. Stir in half the reserved cilantro leaves and lime juice. Serve with salsa, crème fraîche, and rice. Serves 4 to 6. Recipe can be doubled

AVOCADO SALSA

2 large firm tomatoes, skinned, halved, seeded, and finely chopped
1 ripe avocado, halved, stoned, peeled and cut into small dice
½ small red onion, finely chopped
Remaining cilantro leaves
Juice of ½ lime
Tabasco sauce to taste
Salt and freshly ground black pepper

Place all the ingredients in a bowl and gently mix together. Makes about 1¾ cups.

BASMATI RICE

2 cups basmati rice
½ teaspoon salt

Rinse rice in several changes of water until it runs clear. Soak rice in water for 15 to 20 minutes. Drain.

Place 3½ cups water and salt in a saucepan and bring to a boil. Stir in rice. Cover pan and reduce heat to low. Cook until almost tender, about 12 minutes. Remove pan from heat. Set aside for 5 minutes. Serves 6 to 8.

CASSOULET

Recipe from Trois Jean Restaurant, New York City

2 cups Great Northern dried beans, soaked overnight in cold water to cover
2 duck legs confit, halved (available at specialty shops or by mail order, see Reader Information)
¼ pound slab bacon, diced
4 garlic cloves, peeled and minced
1 bouquet garni, made up of 3 fresh parsley sprigs, 2 sprigs fresh thyme, 1 bay leaf tied in cheesecloth
4 to 6 cups chicken stock
Salt and freshly ground black pepper
3 ounces smoked ham, cut into large pieces
¼ pound garlic sausage, cut into 4 pieces
4 small Toulouse sausages
2 cups fresh bread crumbs

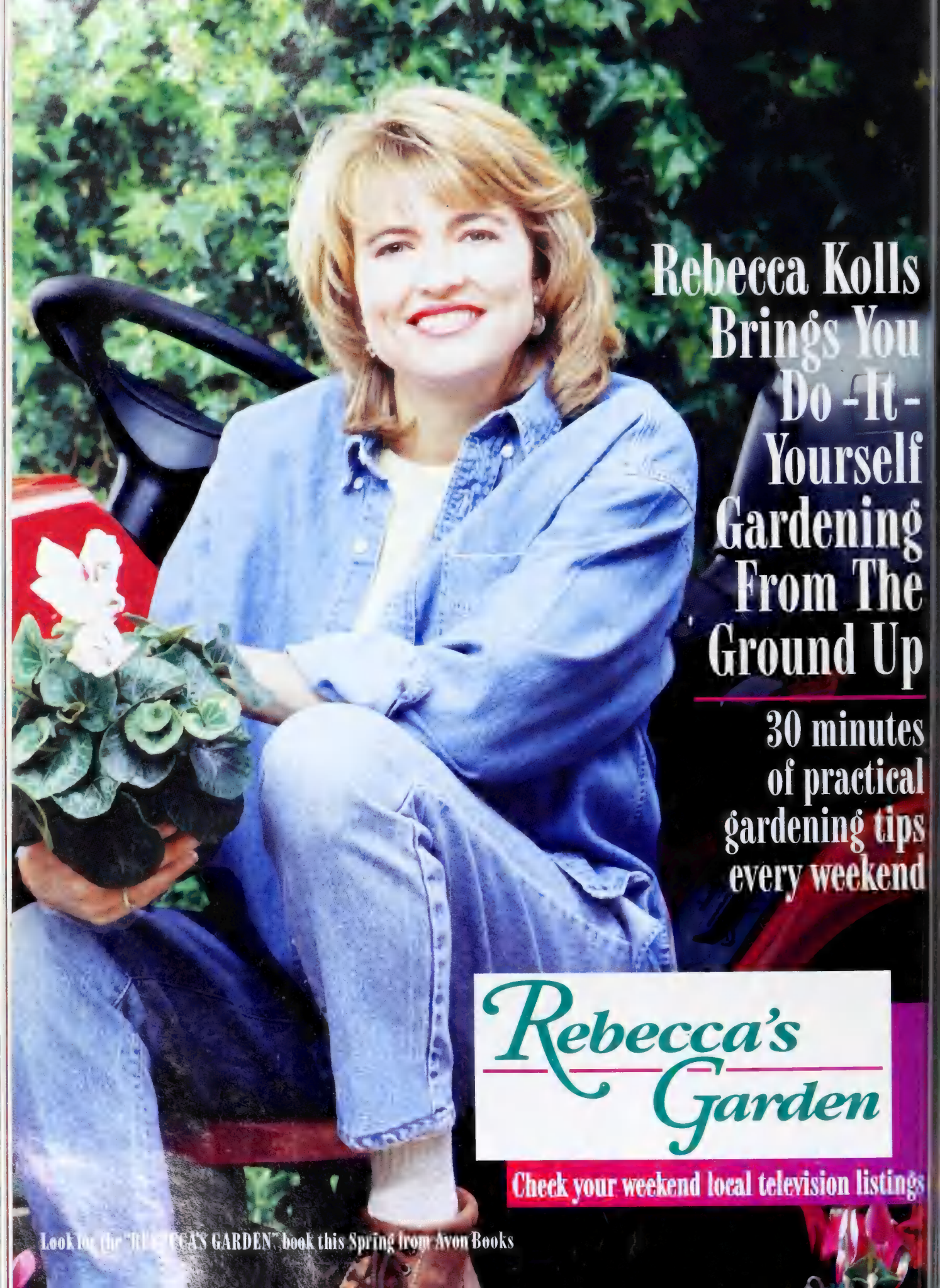
Drain beans and set aside.

Scrape off 1 tablespoon of the fat encased around the duck legs. Heat duck fat and bacon in a 2-quart ovenproof casserole over medium heat, stirring frequently, for 5 minutes. Add garlic and sauté for 2 minutes. Do not brown. Add beans, bouquet garni, 4 cups stock, and salt and pepper to taste. Raise heat to high and bring mixture to a boil. Cover casserole and bake in a preheated 425°F oven until beans are tender but not mushy, about 1½ hours. Stir mixture a couple of times during cooking to avoid beans sticking to the bottom. If beans absorbed most of the liquid, add some of the remaining stock and stir thoroughly.

Remove casserole from the oven. Fold the ham, sausages, and duck pieces into the mixture, cover and bake 1 hour. Remove casserole from oven. Dish can be made several days ahead. Cool, cover, and refrigerate.

When ready to serve, remove casserole from refrigerator and let dish come to room temperature, about 3 hours. Cover the top with an even layer of bread crumbs. Bake uncovered for about 20 minutes, or until golden brown on top and heated through. Serve immediately. Serves 5. Dish can be doubled to serve 10. Serve with a green salad. ■




Rebecca Kolls Brings You Do-It-Yourself Gardening From The Ground Up
30 minutes of practical gardening tips every weekend
Rebecca's Garden
Check your weekend local television listings
Look for the "REBECCA'S GARDEN" book this Spring from Avon Books

At Your Service

An Index of Information Offered by Our Advertisers

AUTOMOTIVE

1. AUDI A4 AVANT
Think serious sports sedan...with a fanny pack. The Audi A4 Avant. For more information, circle #1. Free.

2. BUICK MOTOR DIVISION
For more information on the Buick Riviera and to receive your free catalog, circle #2.

3. CATERA
Place conventional wisdom aside. Dispose of your preconceptions and get ready to ride. For information on "The Caddy that zigs" circle #3. Free.

4. CHEVROLET LUMINA
For more information regarding the "Worry Free Value" of Chevrolet Lumina, circle #4. Free.

5. JIMMY BY GMC
Accomplish what you have to do and what you want to do, with ease and confidence. Circle #5. Free.

6. LINCOLN NAVIGATOR
The most luxurious way to travel...anywhere. For information circle #6. Free.

7. MERCURY MOUNTAINEER
One sport utility vehicle that doesn't sacrifice comfort for capability. It gives both. For information circle #7. Free.

HOME FURNISHINGS

8. BAKER FURNITURE
The Archetype Collection has the elegance to enhance a formal setting or blend with fine family heirlooms. Contemporary in style and handcrafted in English Sycamore veneers, the Archetype Collection is available in dining, bedroom and occasional furniture. Circle #8. $8.

9. BAY LINENS BY DIANE MORRIS
The premier source for interior designer quality bedding ensembles. The Bay Linens Bedroom Design Dictionary: A guide to help you understand and use interior decorator terms...from fabric to fringe to pillows. Circle #9. $2.

10. BERNHARDT
Famous for crafting quality wood furniture for dining room, living room & bedroom, and a broad line of custom-built upholstered furniture from contemporary to classic traditional designs. Circle #10 for the casegoods catalog. $10.

11. CENTURY FURNITURE INDUSTRIES
This brochure illustrates traditional, contemporary, and Oriental wood collections and upholstered furniture. For a free catalog circle #11.

12. DESIGN CENTERS INTERNATIONAL
Representing the world's finest interior furnishings for the home and office. To learn more about the design center nearest you, circle #12. Free.

13. DREXEL HERITAGE FURNISHINGS, INC.
Exciting styles and unique finishes are part of the legacy of quality and craftsmanship which has been uncompromising since 1903. To make yourself at home with a wonderful assortment of wood and upholstered furniture, circle #13 for a free brochure.

14. FRAN'S WICKER & RATTAN FURNITURE
From spectacular sets to the hard to find specialty items...all from America's largest wicker and rattan importer. A wide selection of the highest quality with guaranteed lowest prices. Henry Link, Braxton and others discounted 50-55%. 64 page color catalog $2.00 credited with order. Circle #14.

15. H.A. FRAMBURG & COMPANY
One of the finest traditions in lighting offers over 400 styles, including Gothic, Empire, Victorian, Georgian, Early American, Art Deco, Art Nouveau & soft contemporary. Circle #15 for a catalog. $15.

16. HICKORY CHAIR COMPANY
Leading specialists in 18th and 19th century style furniture for over 80 years. Their 48-page James River Collection catalog features furniture for every room in the house, including the finest Queen Anne, Chippendale, and Hepplewhite styling. Circle #16. $16.

17. KARASTAN
Fashion is fleeting, unless it's Karastan. Our rugs and carpets lend distinctive presence to any decor. Send for a full-color brochure. Circle #17. $3.

18. LA BARGE INC.
A unique collection of over 300 hand-crafted mirrors and tables and accent furnishings created by artisans from around the world. For a catalog please circle #18. $7.

19. LA-Z-BOY
For our home furnishings kit including product information and a decorating guide complete with planning grid and furniture templates, circle #19.

20. THE LANE CO.
The world's largest cedar chest producer. Cedar is nature's only protection against moth damage. For more information and a catalog which contains over 100 styles circle #20. $3.

21. MIG AND TIG
It's hard to put ideas into words but easy with pictures. Get a taste of Mig and Tig through our catalog of handmade furniture and accessories for the bedroom, living and dining area. Circle #21. Free.

22. PACIFIC DESIGN CENTER
The West Coast's largest resource for traditional & contemporary furnishings for home and office. Visit IdeaHouse, our 4,000 square-foot "California Country Cottage," showcasing the most current design trends and home technology. Circle #22 for free brochure.

23. S&S MILLS CARPET
Our free brochure featuring over 700 color/style combinations of premium quality carpet—plushes, velvets, berbers, track-resistant styles, commercial grades. Order direct from the mill and save! Circle #23. Free.

24. UNIVERSAL FURNITURE
Alexander Julian Home Colours offers a vintage look for the '90s...includes dining room, bedroom, occasional pieces and upholstery. Circle #24. $15.

25. WAMSUTTA COLOR BY DESIGN
Sheets and accessories that mix and match to put a little excitement back into your bedroom. For a free copy of the Wamsutta Color by Design booklet, please circle #25.

26. WICKER WAREHOUSE
Beautiful wicker! The best national brands from Lane, Lloyd, Link and more. Plus our own hand-picked imports. Teak and wrought iron too! 112 page color catalog $6. Circle #26.

27. WOOLS OF NEW ZEALAND
Decorwool brand carpets combine the latest tone, patterns and textures with the classic beauty, comfort and practicality of New Zealand wool. Transform your home from the floor up with colorful Decorwool carpets. For a retail listing or a full-color brochure circle #27. Free.

KITCHEN & BATH

28. AMERICAN STANDARD
We Want You To Love Your Bathroom. A 32-page guide filled with interesting facts, ideas and inspiration to consider when planning your bathroom. Circle #28. $2.

29. CALPHALON
The Calphalon family of cookware and accessories brings the finest in quality and performance to your kitchen. For more information circle #29. Free.

30. JENN-AIR
A full-line of innovative kitchen appliances under 4 sophisticated banners: the sleek Expressions® collection; stainless-steel Pro-Style line; stylish Designer line and stunning new Blue Creek line. For a free Jenn-Air upscale appliance brochure circle #30. Free.

31. KOHLER BATH & KITCHEN IDEAS
A complete set of full-color product catalogs covering baths and whirlpools, showers and lavatories, toilets, bidets, kitchen and entertainment sinks, faucets and accessories. Please circle #31 for your catalog set. $8.

32. KOHLER COORDINATES GRACIOUS LIVING MAGAZINE
Bath and Kitchen Ideas from Kohler Coordinates. 128 pages featuring products from Kohler Coordinates partners - Kohler, Daltile, WilsonArt, Robern, Sub-Zero, Dacor, Canac, Ann Sakks, Tile & Stone & Dutch Boy Paint. Circle #32. $6.95.

33. MRS. TEA BY MR. COFFEE
For more information and ideas on a Bridal Tea Party circle #33. Free.

34. WHIRLPOOL HOME APPLIANCES
The Time Smart® Kitchen, a 16-page color brochure with dozens of products and design strategies meant to save time and make your kitchen run more efficiently. Circle #34. Free.

MISCELLANEOUS

35. AMERICAN INSTITUTE OF ARCHITECTS
Home Delivery: How an AIA architect can help you realize your dream home. For tips and ideas circle #35. Free.

36. ARRELLE FINE LINENS
Imported linens for bed, bath and table include Egyptian cotton duvet covers and sheeting, cashmere blankets, goosedown comforters, table linens & items of silk and rich damask. Create an inviting retreat with elegant furniture and private luxuries for gracious living. Circle #36. Free.

37. BALDWIN PIANO COMPANY
The new Baldwin ConcertMaster Complete Player System combines the prestige and beauty of a classic Baldwin grand piano with the most powerful computerized entertainment system available. Circle #37 for free information.

38. BRUCE HARDWOOD FLOORS
Hardwood "Design Idea" Catalog - 32 color pages loaded with room scenes, decorating ideas, and style options. Illustrates how a variety of hardwood patterns create distinctly different looks within the same room setting. Includes information on colors, finishes, construction, installation and maintenance. Circle #38. Free.

39. CAT CHOW SPECIAL CARE
Purina® Cat Chow Special Care Formula® brand Cat Food helps maintain urinary tract health in adult cats by producing lower urinary pH and providing low dietary magnesium. For more information circle #39. Free.

40. L.L. BEAN
Since 1912 we've offered value, clothing and gear for those who love the outdoors, all backed by our 100% satisfaction guarantee. Please circle #40 for free catalog.

41. MANNINGTON NATURALS COLLECTION
Naturals provides the most realistic look of real wood and stone with the benefits of vinyl. Available at specialty flooring retailers only. Circle #41. Free.

42. PERSTORP FLOORING
Pergo Original®, the revolutionary laminate floor from Sweden, combines extraordinary durability and easy maintenance with 24 beautiful designs. 15-year Limited Triple Warranty guarantees that the high-pressure melamine laminate surface will not wear, fade, or stain. Circle #42 for free information.

43. PORK. THE OTHER WHITE MEAT®
What's next after chops and roasts? Try stir-fry, tenderloin, rack of pork and other great dishes from our new recipe brochure. Circle #43. Free.

44. RAINBOW INTERNATIONAL
Carpet Care & Restoration Specialists. For expert spot and stain removal call a Rainbow specialist for deep carpet cleaning, dyeing and repair services with no hidden costs or added charges. Circle #44 for your free Carpet Care Guide.

45. SHERWIN-WILLIAMS
Save big on your next painting or wallpapering project. Send for a free coupon savings book to get 20%...25%...30% off quality paints & stains, wallcoverings, tools and associated products. Sherwin -Williams...Where To Get It. Circle #45. Free.

46. SPIEGEL
Need some design inspiration? Spiegel has everything you need for your home or wardrobe. Get our latest catalog plus a $10 certificate. Circle #46. $3.

47. SUNBRELLA/SOMFY RETRACTABLE AWNINGS
Enjoy sun or shade at the touch of a button with a motorized retractable awning using 100% solution-dyed Sunbrella acrylic fabrics and Somfy motors. Sunbrella fabrics provide outstanding durability and fade resistance. For information circle #47. $1.

48. TILE PROMOTION BOARD
For a free introductory brochure on ceramic tile and how to make it a part of your lifestyle, circle #48.

49. WILSONART FLOORING
An innovative new laminate flooring material designed to be attractive, durable and easy to clean. Available in a variety of woodgrain planks and stone-look tiles, each complemented by color coordinated trim items. For a free catalog circle #49.

50. ZENITH
A U.S. leader in television and video products and a market leader in television technology, Zenith is leading the way to the future of digital and high definition television. Circle #50 for more information. Free.

WINDOWS

51. HURD MILLWORK COMPANY
Enjoy big, beautiful windows, energy efficiency and year-round comfort. For a free brochure circle #51.

52. MARVIN WINDOWS & DOORS
"Made To Order" shows how made-to-order wood and clad-wood windows and doors can enhance your home. Helps determine your needs for design, energy efficiency and maintenance, and allows you to choose the products and options to match. For free catalog circle #52.

53. PELLA WINDOWS & DOORS
"Making Great Window Decisions," a 24-page color guide for those who plan to build or remodel a home. Learn how to compare and evaluate a window's beauty, energy efficiency, options, durability, service and installation. Circle #53. Free.

54. POZZI WOOD WINDOWS & PATIO DOORS
Handcrafted in Bend, OR, Pozzi blends both traditional and contemporary stylings to create beautiful, exciting rooms. Circle #54. Free.

55. VELUX
The Complete Guide to Roof Windows & Skylights - create light filled spacious interiors in new home and remodeling projects. Full-color guide is filled with design ideas to brighten every room in your home with natural light. Please Circle #55. Free.

56. WEATHER SHIELD MFG., INC.
Window and Door Ideas – A broad selection of styles and shapes for new home construction or remodeling projects. Choice of woods, historically accurate True Divided Lite and energy efficient glazings. Circle #56 for free literature.

Find many of these and other advertisers in our AdLink column where their 800 numbers and website addresses are listed.

November 1997

Please circle the corresponding number(s) on the attached card and mail with payment if required, or fax to (419)621-4350. If card is missing, please send request to: House Beautiful, P.O. Box 1705, Sandusky, OH 44870. Offers valid through January 31, 1997. If material is no longer available you will be notified by mail.

Ralph and Terry Kovel tell you where it's from and what it's worth


1


2


3


4


5

1. Our 7-inch-tall goblet seems to be made of glass with silver on the outside and gold on the inside. What is its era and value?

J.J., Lynchburg, VA

You have a piece of mercury (or silvered) glass. Popular during the 1850s, it lost favor but regained it again around 1910. The bottom of your goblet should have a spot that looks like a hole cemented shut. A mercury solution was poured through this hole into a space between the double walls of the goblet, coating the glass from the inside. The hole was then sealed and the design engraved on the outside. The interior looks gold because the inside walls of the goblet were made of amber glass. Your goblet, with no worn spots, is worth $250.

2. I inherited this pitcher and bowl from my mother. The bottom of the bowl is marked with a crown and a circle with the words "Doulton Burslem." Underneath the circle is "England, Gloire-de-Dijon, Rd. no. 307815."

D.D., St. Cloud, WI

Your bowl and pitcher were part of a set used in a bedroom before households had bathrooms. When running water became common, the sets went out of style. The registry number on your bowl indicates an 1897 design from the Doulton factory in Burslem, England, part of the company known as Royal Doulton after 1904. The asymmetrical red transfer pattern of roses was inspired by Oriental motifs popular in the 1890s. Your set is valued at $300.

3. From my grandmother we inherited a silver salad-serving set marked "Sterling, Denmark, Georg Jensen." What can you tell me about it?

A.S., San Diego, CA

Georg Jensen of Copenhagen, Denmark, a famous sculptor turned silversmith, began making tableware and jewelry in 1904. The flatware he designed before 1915 often had handles with curved edges, flower buds, and leaves. The best of these designs, still made, are sold by the Georg Jensen company. Your salad set has a mark used between 1909 and 1914 and is worth over $1,000.

4. This clock has been in our family for at least 75 years. I have the key and the missing hand. What is it worth?

B.W., Bowling Green, OH

Your mantel clock is very similar to one made by the William L. Gilbert Clock Company of Winsted, Connecticut, between 1880 and 1920 when dark cases with gilded-brass trim were popular. Perhaps you can get your clock's hand repaired and return it to working condition. The value of a broken clock is less than $50; repaired it would bring about $400.

5. This piece of furniture from Virginia has been in our family for four generations. It is 30 inches tall, 16 inches square with a removable tray inside. We were told it is a sugar chest.

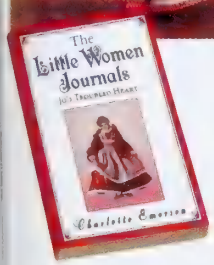
H. & A.B., Atlantic Beach, FL

Sugar was very expensive in the 18th and early 19th centuries, when it was sold in solid cone shapes. Pieces were chipped off as needed and the remainder of the cone was stored in a sugar chest to keep it dry, free of insects, and safe from theft. Sugar chests, used almost exclusively in the southern United States, usually had hinged lids opening to a storage area divided to hold brown and white sugar. The legs on your chest suggest that it was made in the early 19th century. Because sugar chests are rare, yours could sell for $4,000.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

© 1997 ALEXANDER DOLL COMPANY, INC.





Madame Alexander's new collection of play dolls brings *The Little Women Journals*™ to life. The four sisters from Louisa May Alcott's classic will inspire hours of creative play with handcrafted outfits, furniture, personal treasures and books.



Each of the four March sisters has her own world of charming accessories, richly tailored outfits, personal treasures and book that express her unique personality. For the dealer nearest you, call 212-283-5900. To purchase a catalogue or join the Doll Club, call 847-949-5200 or write to the Madame Alexander Doll Club, 208 Terrace Drive, Mundelein, IL 60060.

Madame Alexander®
ALEXANDER DOLL COMPANY, INC.

Altogether Fitting

Continued from page 138

For my taste straight lines and right angles don't seem at all unnatural in a garden which is after all a man-made environment. On the contrary it seemed to me that right angles would provide the perfect frame for the sort of ebullient, almost overgrown style of planting which I prefer. However, I was determined to avoid that sort of tired formality which is the slave of symmetry and which seems so devoid of joy and spontaneity. I decided that the plan, although highly structured and architectural, should be assymetrical; balance and harmony might be harder to achieve but the end result would be subtler and more exciting. And I wanted separate spaces—or "rooms" as they say in England—each clearly divided from the other, mostly by walls or hedges, and linked by vistas beckoning the eye across one area and into the next. Visual axes I preferred to be broken, the way they are in a small town or village where no path or street continues on too far without a full stop or at least a change of direction.

Color was also very important to me. Each area would have its own color theme, pink, violet, blue, and rose predominant in the main walled garden; salmon, red, and yellow in the gravel court. In the long border I mixed yellow and white, blue and violet with gray foliage. The parterre I conceived of as a white garden, but I called it the gray garden because I included gray and variegated foliage, and a few blues here and there. My original violent prejudice against magenta gradually abated with the creeping realization that in my cold climate nature has favored this color over more desirable hues such as true blue or pure red. There were so many really good magenta flowers that it seemed pointlessly stubborn not to make my peace with nature and accept this aberrant but ubiquitous color into the fold. My only hard-and-fast rule was that magenta never be caught anywhere near a strong golden yellow, as this combination had the same effect on my eyes as fingernails scraping on a blackboard has on my ears.

Actually making the garden was very different from fantasizing about it, with many technical obstacles to overcome and much to learn, such as which plants would survive in my cold New England climate and what they needed to prosper. Then there was the problem of the site, a slope with no level space. This meant that the garden would have to be terraced with retaining walls of varying heights. Fortunately a friendly neighbor was a builder and engineer and helped ensure that the two major eight-foot walls of brick around the main garden were properly built with steel supports and six-foot-deep foundations. At the end of the free-standing brick wall I designed a little garden house which nicely completes the structural framework of the garden and presents a friendly, reassuring prospect when seen from the main house.

People often remark that it must take a lot of effort to keep the garden in shape, and I never quite know what to tell them. There is much hard work, of course, but this is usually a pleasure and there are wonderful rewards, not the least of which are the generous compliments of visitors. My favorite came unsolicited this last spring from a seven-year-old boy unusually self-possessed for his age, who confidently announced to me that the garden with all its different sections was just like an amusement park, except that there were all these flowers instead of rides. Really the ultimate accolade

In the Garden

Continued from page 74

1,600 feet above sea level), we crossed a large lawn surrounded by evergreen azaleas, past naturally planted streams, coming finally to a huge rhododendron dell with winding paths around magnificent specimens. Pukeiti is home to 500 of the world's 800 species of rhododendron, along with 1,500 different hybrids and varieties: 10,000 of these shrubs in all.

Rhododendrons love the Taranaki region because of the cool nights. The volcanoes add their gifts: rich soil with no limestone, shade and shelter formed by topography that undulates like a folded paper fan. This is the secret to the local gardeners' success, and solves the mystery of Duncan & Davies's ability to compete in the world market (as I confirmed the next morning when I visited the nursery). With wonderful soil, a twelve-month growing season, sun and rain, plants grow so fast that salable-size ones can be produced without the expense of greenhouses, extensive irrigation, and soil amendment.

I cannot imagine how Taranki has remained a secret to gardeners in the United States. But it seems not to be all that well known to some New Zealanders, either, for when Tony and I came down the path from the top of their garden, we encountered a visitor who cooed about the splendor of the place. "I'm from Christchurch," she said, knowing we would take her seriously. "We don't hear enough about this place. You should publicize it more," she urged.

Even without enough publicity, people flock to the eight-day Taranaki Festival to see nearly 100 gardens open to the public. Tony and John had 10,000 tourists last year, as I discovered when I heard them discussing whether to open in 1997. Just before we went to see the glowworms John wondered out loud if it was worth all the effort. "Maybe we should take the garden off the tour next year," he said. "But there is the box. That's some compensation." He was referring to a small wooden box by the entrance to the garden asking for two-dollar contributions. (This is common practice in English and European gardens as well.) "We took in $20,000 last year," he added. ■

For information on the Taranaki Rhododendron Festival, call or write to Tourism Taranaki, Private Bag 2058, New Plymouth, NZ; 011-64-67-57-9909, fax 011-64-67-57-5731.

Soap scum's tough.



New Tilex® is tougher.

Got a "scum situation?" Get rid of it in a wipe with new Tilex® Soap Scum Remover. Its powerful formula beats all the others. On soap scum, new Tilex is clearly the best.

© 1997, The Clorox Company.



...ety protection.
...Tool Index Company



Some things scratch. Some don't.

You don't have to hurt your surfaces to get them really clean. Because Soft Scrub® with Bleach gently lifts out stains. It's the safe way to scrub.

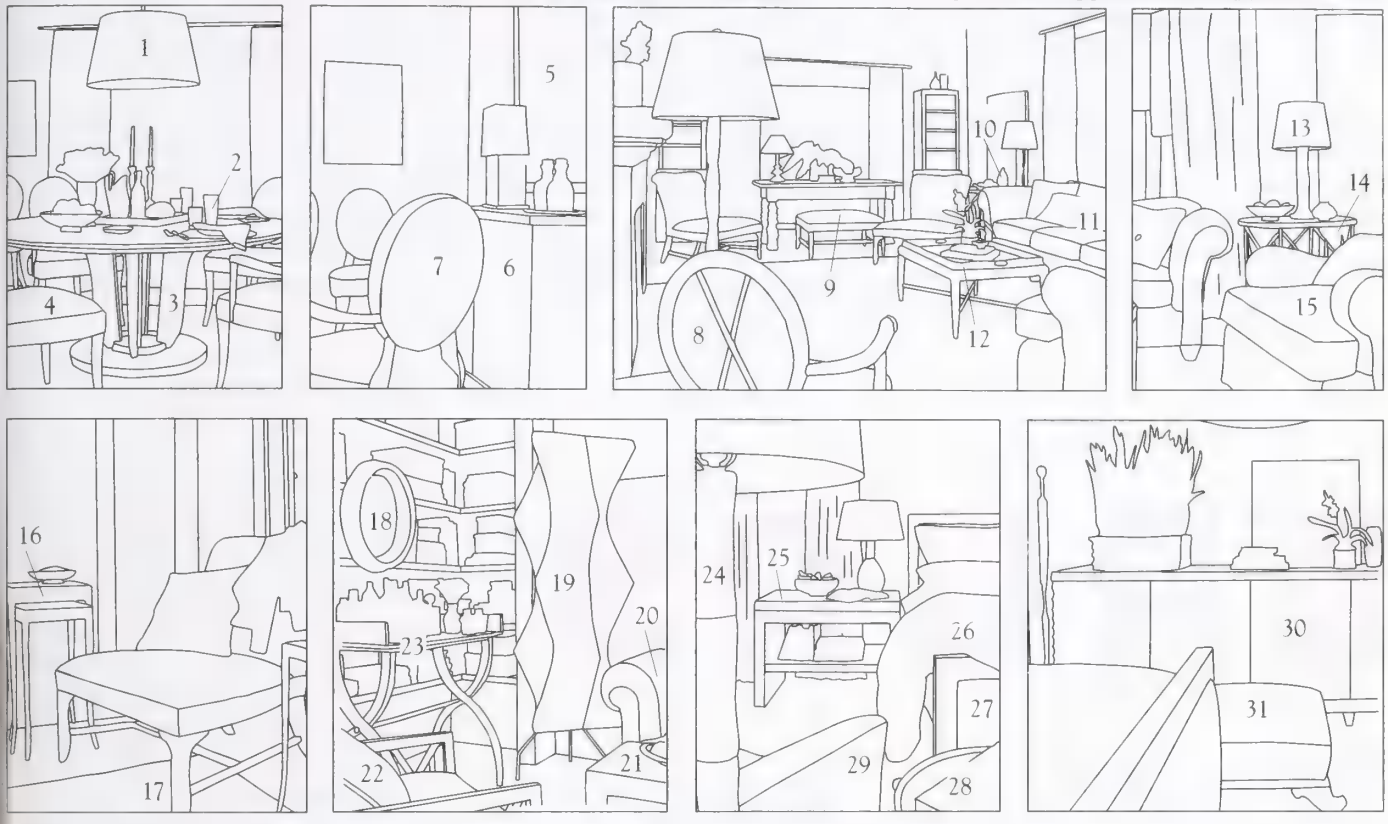
Wipe out more than grease.



Improved 409® kills 99.9% of germs like Salmonella, E. coli and Influenza.

© 1997 THE CLOROX COMPANY.

EACH ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail stores. The items in this month's feature are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is obtainable to January 1, 1998. All prices are approximate suggested retail.



A FURNITURE WARDROBE

Pages 120 to 126

1. Pendant shade light fixture, Gaton Lamps—$500
2. Tall glass, $28; placemat, $96; napkin, $32; plate, $32; flatware, $210 per 5-pc. setting—The Golden Goose
3. Table, The Barbara Barry Collection for Baker Furniture—$5,817
4. Side chair, The Barbara Barry Collection for Baker Furniture—$1,312
5. Mirror, Baker —$1,312
6. Gold-leaf chest, Baker—$3,432
7. Armchair, Baker—$1,444
8. Oval-back chair, Baker—$2,038
9. Three-piece divided chaise, Baker—$3,686
10. Striped vase, OK—$95
11. Sofa, Baker—$6,259
12. Coffee table, Baker—$1,524
13. Sofa lamp, Charles Fradin Luminaire—$1,120
14. Circular table, Baker—$2,902
15. English chair, Baker—$2,377
16. Nesting tables, Baker—$1,579/set of three
17. Carpet, Tufenkian Tibetan Carpet—$15,000
18. Mirror, Baker—$1,577
19. Floor lamp, Jules Seltzer & Assoc.—$740
20. Sofa, Baker—$6,021
21. Coffee table, Baker—$2,266
22. Double-X chair, Baker—$1,722
23. Butler's tray table, Baker—$2,107
24. Floor lamp, Downtown—$1,490
25. Bedside table, Baker—$2,637
26. Duvet cover, $456—The Golden Goose
27. Bed, Baker—$5,287
28. Tripod table, Baker—$1,259
29. Lounge chair, Baker—$1,919
30. Panel dresser, Baker—$7,937
31. Ottoman, Baker—$2,425

ill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in he November issue is available to January 1, 1998. Please allow 30 days for processing. This House Beautiful reader service is free.

MAIL TO: House Beautiful Magazine, PO Box 1705, Sandusky, OH 44871-1705

Name

Address

City

State and Zip Code

1	**2**	**3**	**4**	**5**	**6**
7	**8**	**9**	**10**	**11**	**12**
13	**14**	**15**	**16**	**17**	**18**
19	**20**	**21**	**22**	**23**	**24**
25	**26**	**27**	**28**	**29**	**30**
31					

Continued from page 92

(and freshly washed dishes) could be hidden. Finally, in a flash of brilliance, we photocopied our photocopy of the thirties magazine sink with its exposed pipes to make "Wanted—Reward" signs and posted them all along Central Park West, the gold coast of big prewar apartments. After one crank call, the very next morning we answered the phone to hear the thick Irish brogue of a superintendent in a building three blocks south: "I have your sink here; it's going out with the garbage tomorrow unless you come get it." And so, for the low price of two $20 tips to his porters, we trundled home a 60-year-old workhorse that needed only a $240 reglazing to look newer than new.

(Unfortunately, the new finish is far more fragile than the old. It chips at the slightest provocation, which means we can never toss pots into the sink, and it takes constant care with special cleansers to keep it a lustrous white.)

For the stove hood, Fred repeatedly sketched modernesque designs with sharp angles while Bob and I envisioned softly rounded curves to echo the shape of the stove. Ultimately Fred and his contractor threw up their hands and pointed us in the direction of Brooklyn, to a restaurant supplier that took our design, crafted out of brown wrapping paper, and re-created it in stainless steel.

The only element of our kitchen that I would concede the decades have improved upon is the refrigerator. We would have gone to the ends of the continent to find a working antique, if not for the fact that iceboxes of the twenties and thirties were all icebox and no refrigerator, with no room for much more than a bottle of milk. A relic would never do. We stuck with Mrs. Silver's 1970s GE appliance, happily once we realized that most refrigerators made more recently are freezer-heavy and much taller than the slot under our 1929 cabinets.

Those cabinets were actually improved as a result of an accident. After a chemical stripper was left on the doors too long, the soft wood revealed under 63 years of lead paint looked as if it had been afflicted with a skin disease. We were heartbroken, but our architect was, as usual, simply inspired. He arrived one afternoon with a massive pack of paint chips and flipped through them for half an hour before finding a light but luminous green that, when applied to the centers of those old doors, could pass for gleaming glass.

And his finishing touch was just as much a mix of practicality and creativity. We asked for something dramatic to decorate the foyer, on the wall we had moved to steal space for the kitchen. First he designed an open slot across the top that would let light and air into the foyer and give guests a sense of where the kitchen is. Then he created a stunning collage. A blown-up black-and-white photograph of a cow attached to a milking machine at the 1939 World's Fair in Queens is superimposed on a glaringly green wall with the bright red directive: Eat Here. ■

KRUPS

Espresso Vivo.
Café quality cappuccino and latte.
Easy as 1, 2, 3!

One of the Krups Café Line of pump machines – actually uses the same brewing system that your favorite coffee bar does!



Continued from page 84

is painstakingly maintained. So are the wonderful grounds designed under the influence of Andrew Jackson Downing, another of the greats of the age. Maples, oaks, pines, and black locusts frame (or screen) views of the omnipresent Hudson, with the Catskill Mountains rising boldly beyond it.

Another Livingston, Ruth, married Ogden Mills, a wealthy man in his own right, and together they rebuilt their house in 1895. She had ambitions to succeed Mrs. William B. Astor II as the absolute ruler of New York society, so they called in Charles McKim and Stanford White, the leading upper-crust architects of their time, to give them a fitting country house. Edith Wharton may have used the Mills Mansion as a model for Bellomont in her novel *The House of Mirth*.

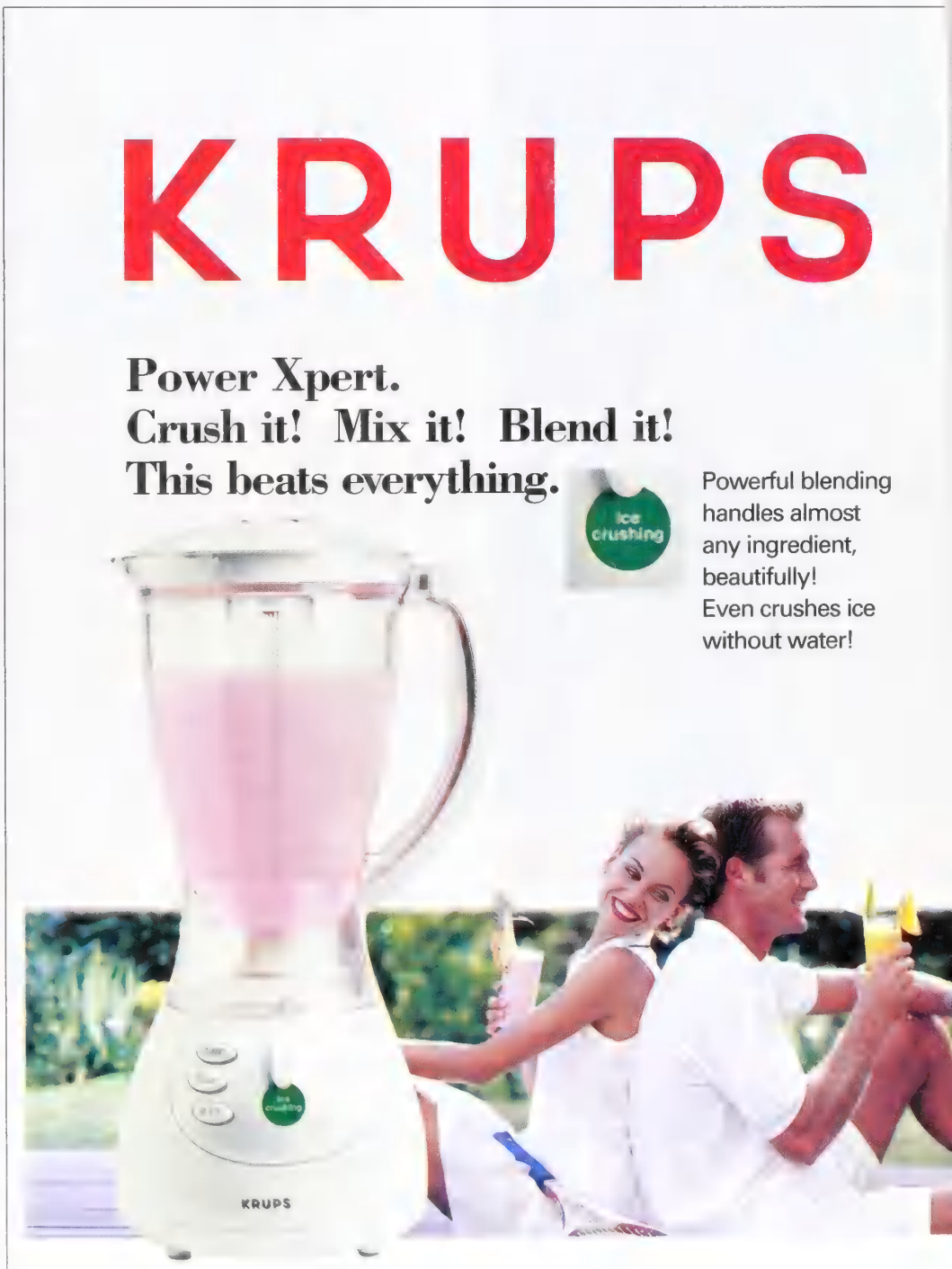
"It's no accident that the east facade resembles the White House," said Allan Weinreb, who looks after the place. "Mrs. Mills saw herself as a kind of social head of state." She hung family portraits in the reception hall to demonstrate that she was no arriviste, and entertained in a stupendous dining room with gray-green marble walls and a table with seventeen leaves.

Stanford White built something even more awesome, if smaller, for another of the princes of the Hudson, Frederick W. Vanderbilt. The Vanderbilts built magnificent piles everywhere: Biltmore, at Asheville, North Carolina; town houses in New York; lavish "cottages" at Newport, including The Breakers. The Vanderbilt Mansion at Hyde Park, a 54-room Italian Renaissance masterpiece, is surrounded by 211 acres that with specimen trees and cascade reminded us of a park in Sussex.

Yet, to be honest, there is something more than a little unsettling about this and the other grandiose White houses. His great-granddaughter and biographer, Suzannah Lessard, wrote that "underneath the entrancing Stanford White surface is predation"—"the blindly voracious, irresponsible force, both personal and that of a whole class, a whole nation out of control."

The reception hall at the Vanderbilt Mansion is a noble space, circular in shape with a great skylight reminiscent of 19th-century railroad stations; off it open five rooms, two sets of French doors, a stairway and three hallways. Upstairs, Ogden Codman, Jr. (author with Edith Wharton of *The Decoration of Houses* in 1897), created a bedchamber for Mrs. Vanderbilt that is simultaneously sumptuous and preposterous. A huge canopy floats above a bed that is surrounded by a lacquered wooden rail evocative of a French Royal bedroom. It delighted me to learn that during World War II, when the White House staff often used the house, Louise L. Hackmeister, the legendarily formidable switchboard operator, was ensconced within these silk-covered walls. ■

R.W. Apple Jr. is chief correspondent of The New York Times.



HomeArts
Find | Home | Style | Love | Print | Lead
tp://homearts.com



http://homearts.com
IT'S DIFFERENT ONLINE

HomeArts
homearts.com

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "One House, Four Lives," page 102.

32 STYLE BEAT *Page 32:* **1. Fruit Pyramid,** #20873, 11" h., 13"dia., tinned steel, $58—MoMA Design Store (R,MO); 800-793-3167. **2. Fabrics,** Tiki Green; Atomicburst White, $40/yd.—Melinamade Fabrics (M); 415-543-1636. **3. Chair,** 35" h., 20" w., 19" d.—Michael Lee Collection (T); 310-457-5855. **4. Vase,** $35—Laura Ashley (R); for stores: 800-429-7678. **5. Mangeaise banquette,** designed by Marshall Watson, 57" h., 68" w., 31" d., maple legs—Lewis Mittman Inc. (T); 212-888-5580. **6. Rug,** Kiko, designed by Monique Savarese, 6' x 9', $29/sq. ft.—Dialogica (M); 212-966-1934. **7. Retro flatware,** U.S. $40/5-pc.; Canadian, $55/5-pc.—Arthur Quentin (R), 3960 rue St-Denis, Montreal, Quebec H2W 2M2; 800-303-7513. **8. Lamp,** Button Tuck, 17" h., 12" w., $80—Archaic Smile (M); 504-895-9028. **9. Glass table,** 29" h., 96" w., 42" d.—Abraxas (T); 510-841-7767.

Page 34: **1. Arlington twisted finial,** $282; **2. Arlington Swirl,** $286; **3. Dr. Dubs Acorn and Leaf tieback,** $200; **4. Edgewood tieback,** $184, all from Historic Natchez collection—Elizabeth Bater Home Collection (T); 610-687-3960; Hines & Co. (T); 212-754-5880. **5. Joule curtain wire,** Blome, blue 613; green 614; silver 674, custom—Donghia (T), 212-935-3713. **6. Glass finials,** No. 1 product line, brass/green; brass/blue, $195—MHZ USA (T); 414-679-1346. **7. Open Pinecone drapery rod,**small, $86—Modern Objects (R), 300 Long Bea. Blvd., Stratford, CT 06497; 203-378-5785. **8. The Gothic Romance Cornice Collection,** $75/ft—Studio Soleil (M); 612-426-9016. **9. Arrow rod,** #1121N, bright nickel finish; feather rod #1122N, bright nickel finish, V.I.T. Creation, $234—Hines & Co., see above. **10. Pole and finial,** #661, 2⅝", finial #660. **11. Tieback,** #1100; **12. Pole and finial,** pole #717, finial #321. **13. Drapery ring,** #901—Finials Unlimited division of J. Biunno (T), 212-629-5630.

Page 36: **1. Wood blinds,** Country Woods Collection, 4' by 5' window begins at $488—Hunter Douglas Window Fashions (M); 800-937-STYLE. **2. Casual Roman soft shade,** custom, 4' by 5' window, $259—Smith & Noble Windoware catalog (MO); 800-248-8888. **3. Tortoiseshell reed shade,** #241; **Suma Weave shade,** #1225, Conrad original sunshades collection, custom—Conrad (T); 415-626-3303; Jack Lenor Larsen (T); 212-462-1300. **4. UltraDark aluminum blind,** Mark I collection, color 617, from $270—Levolor Home Fashions (M); 800-232-2028. **5. Brass swing rod,** style HW17, $88/small—Rue de France (R); 800-777-0998. **6. Luminette Privacy Sheers,** Angelica fabric, rose bouquet, custom, window 6' by 7', $906—Hunter Douglas, Window Fashions Division, see above. **7. Wide plantation-style shutters,** $50/sq. ft.—Nanik, Division of Springs Window Fashions (M); 800-422-4544. **8. Wood blinds,** Country Woods Collection, custom for Palladian window, 4' wide arch from $431—Hunter Douglas Window Fashions, see above. **9. AutoVue Automotive Blind System,** $40–$60 for remote; does not include blind price—Springs Window Fashions (M), 888-554-3227. **10. Duette PowerRise,** ⅜" pleat honeycomb shades, custom, 4' by 5' window, $676—Hunter Douglas Window Fashions (M); 800-937-STYLE. **11. Miyasaka wooden blinds,** 4' by 5' window, $400—William Switzer & Associates Ltd. (T); 604-255-5911.

44 TIPS FROM THE TOP *Page 44:* **Twentieth-anniversary Macintosh computer—Website:** www.twentiethanniversary.apple.com. *Page 52:* **Jonathan Adler pottery** (M); 212-463-8910. **Waterworks bath fixtures** (R,T); 800-899-6757. **Dessin Fournir Leeds Floor Lamp—** John Rosselli & Assoc. (T); 212-593-2060. **Romeo Sozzi furniture,** Repertoire (T); 617-426-3865. *Page 56:* **Venini glass—**Georg Jensen; 800-546-5253. **Touya Ceramics;** 011-81-3-3449-1081. *Page 58:* **Benjamin Moore paints** (M); 800-826-2323. *Page 62:* **Donghia fabrics** (T); 212-935-3713. **Rogers & Goffigon fabrics** (T); 212-888-3242. **Brunschwig & Fils fabrics** (T); 212-838-7878. **Randolph & Hein fabrics** (T); 212-826-9898. **Chelsea Textiles** (T); 212-319-5804. **Chelsea Editions fabrics** (T); 212-758-0005. *Page 64:* **Noguchi lamps—**Museum of Modern Art (R); 800-793-3167. *Page 66:* **Allegra Hicks's rugs—**John Rosselli International (T), 212-772-2137. **Gucci flatware—**Gucci (R); 800-388-6785. **Table lamp—**Aero Ltd. (R); 212-966-1500. **Down sofa—**Jonas Upholstery (T); 212-691-2777.

68 ONE SMALL STEP For information on the Golden Door, call 800-424-0777.

86 CHEZ MIES **Farnsworth House Estate,** 14520 River Road, Plano, IL 60545; 630-552-8622. Open to the public by appointment, 10 A.M.–4 P.M., closed on Wed. Admission is $15 per person. **Elmhurst Art Museum,** 150 Cottage Hill Ave., Elmhurst, IL 60126; 630-834-0202. Hours: Tues., Thurs., Sat., 10 A.M.–4 P.M.; Wed., Fri., Sun., 1–4 P.M.; closed on Mon.

88 CENTURY AT TIFFANY'S Available at Tiffany & Co. stores nationwide: 800-526-0649.

90 GIVE ME THAT OLD-TIME KITCHEN *Designer:* **Frederic Schwartz,** AIA, 180 Varick St., New York 10014; 212-741-3021. **Stove—**Antique Stove Heaven (R), 5414 S. Western Ave., Los Angeles 90062; 213-298-5581. **Halogen lights—**Brass Light Gallery (R), 131 S. First Ave., Milwaukee, WI 53204; 800-243-9595. **Vinyl floor tile—**Armstrong (M); 800-292-6308.

98 THE RETHINKER **Arco floor lamp,** $1,995; **Fuscia hanging lamp,** $1,800—Flos (M); 800-939-3567. **Mezzadro stool,** $490; **Lumano folding table,** $326—Zanotta (M); through M2L Collection (T); 212-832-8222. **San Luca armchair,** $4,772—Bernini (M); through Domus Design Collection (R,T), 215 E. 58 St., New York 10022; 212-421-2800.

102 ONE HOUSE, FOUR LIVES *Pages 102 to 109:* Catherine Binda-Sterling's gallery: Lestranger (R), Place Jean de Rénaud, 13210 Saint-Rémy-de-Provence; by appointment: 011-33-4-90-92-57-14.

110 PERSONAL ENVIRONMENT *Pages 110 to 119:* *Designer:* Albert Hadley, Parish-Hadley Associates Inc., 305 E. 63 St., New York 10021; 212-888-7979. *Garden designer:* Ben Page Jr., Ben Page and Associates, 1206 17 Ave. S., Nashville, TN 37212; 615-320-0220. *Floral designer:* Gwen, Floral Expressions, 1627 Connecticut Ave. NW, Washington DC 20009; 202-986-1000. **Wallcovering,** beige & white striped wallpaper, #561852—Schumacher (T); 212-415-3900. **Sofa fabric,** 18th-c. ivory damask #9022A-5; fabric on chair, Montese Diamond in tomato #20096A-007—**Scalamandré** (T); 212-980-3888. **Floral fabric** on armchairs, Knebworth Chintz #9121; **curtains,** Ashbury Taffeta #5200—Cowtan & Tout (T); 212-753-4488. **Fabric on**

CORRECTIONS

In our story "Young, Glamorous, and English" in the October 1997 issue, the source for the Cinnabar tablecloth was incorrect. It is available through Bennison Fabrics (R), 76 Greene St., New York 10012; 212-941-1212.

In our story "Tradition With a Twist," in the September 1997 issue, the following credit was inadvertently omitted: Steve Pargman is the co-founder and president of MYX.

In the reader information for "Take Nine," in the October 1997 issue, the chairs were incorrectly numbered. They should read as follows: ***Chair 1:*** Designed by Jorge Letelier and Sheryl Rock, **Letelier Rock Design, Inc.,** 310 E. 70 St., New York 10021; 212-988-2398. **Finish:** Yellow Negoro Nuri—Pat Chanin, Judith Reid, Dana Wiener. **Fabric:** Amboise/gold. ***Chair 2:*** Designed by **Christine Lambert,** 37 Old Asylum Rd., Lakeville, CT 06039; 212-249-6939. **Finish:** Grey Shagreen—Inge Peters, Marilyn Gordon. **Fabric:** Galuchat/gris. ***Chair 3:*** Designed by Roger de Cabrol, 4 E. 8 St., Apt. 4R, New York 10003; 212-353-2827. **Finish:** Leopard—Charles Kennedy, Angie Starres. **Fabric:** Madeleine/red. ***Chair 4:*** Designed by **Jane Victor,** 34 W. 9 St., New York 10011; 212-254-5199. **Finish:** Golden grain lacquer, gilding, penwork—Nancy Nahon, Louise Dann, Ruth Stein. **Fabric:** 27791/07, 51110-026. ***Chair 5:*** Designed by **Jeanne-Aelia Desparmet-Hart,** 19 Roosevelt Ave., Larchmont, NY 10538; 914-834-7442. **Finish:** Negori Nuri/Red Eggshell—Bathsheva Rifkin. **Fabric:** Langeais/Ivory. ***Chair 6:*** Designed by **Katina Arts Meyer,** Hotel des Artistes, 1 W. 67 St., New York 10023; 212-362-6700. **Finish:** Italian Piedmontese—Martha Lord, Jennifer Cole, Karen Guarillo. ***Chair 7:*** Designed by **Jean-Pierre Heim,** 140 W. 69 St., New York 10023; 212-724-7132 or 212-315-4346. **Finish:** Penwork—Jack Fontain, Margaret Benzer, Treso Koken, Ruth Stein, Angie Starres. **Fabric:** Riga stripe/black white. ***Chair 8:*** Designed by **Odile de Schietere,** 979 Third Ave., New York 10022; 212-317-2939. **Finish:** Tortoise, ivory penwork—Ruth Carlucci. **Fabric:** Langeais/ivory. ***Chair 9:*** Designed by **Robert Couturier,** 138 W. 25 St., New York 10001; 212-463-7177. **Finish:** Vizigapatan, 18th-c.—Dawn May, Sarah Vorder Brugge, Jennifer Ling, Margaret Mallen. **Fabric:** Escusetto/Black-white.

bench, Helen Taffeta #45910.02—Brunschwig & Fils (T); 212-838-7878. **Wallcovering,** yellow strié #GW304—Madison Wallcovering (T); 212-355-2228. **Curtains,** Doge red silk taffeta #6M400.205—Christopher Hyland (T); 212-688-6121. **Fabric on chairs,** Eldorado Stripe #f-12587—Roger Arlington (T); 212-752-5288.

120 FURNITURE WARDROBE *Pages 120 to 125. Designer:* **Barbara Barry,** 9526 Pico Blvd., Los Angeles, CA 90035; 310-276-9977 *Dining room:* **Dining table,** #3437, $5,817; **Side dining chairs,** #3444, $1,312/ea.; **Arm dining chairs,** #3445, $1,444/ea.; **Gold-leaf chest,** #3428, $3,432; **Mirror,** #3412, $1,312—The Barbara Barry Collection for Baker Furniture (R), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. **Dining chair fabric,** #1314/5 Brandenburg in Maize—Grey Watkins (T); 212-371-2333; also through Randolph & Hein (T); 310-855-1222. **Drapery fabric,** #82-117 RR—Baker, see above. **Custom window treatments**—Linen Tree, 7118 Gerald Ave., Van Nuys, CA 91406; 818-785-3377. **Paint,** #248—Benjamin Moore (M); 800-826-2323. **Custom painting**—Craig Morris of Morris Painting, 17126 Sunderland Dr., Granada Hills, CA 91344; 818-366-6369. **Lamp by Waldo Designs**—Kneedler-Fauchère (T); 310-855-1313. **Paintings,** oil on canvas by Suzanne Caporael—Kohn Turner Gallery (R), 454 N. Robertson Blvd., Los Angeles, CA 90048; 310-854-5400. **Light fixture,** $500—Gaton Lamps (R), 8113 W. Third St., Los Angeles, CA 90048; 213-653-2176. **Placemat,** Palia round, $96; **Napkin,** Basic, $32; **Chop plate,** Classic white porcelain, $32; **Tall glass,** Tama pilsner, $28; **Flatware,** Modigliani silverplate, $210 per 5-pc. pl. setting—The Golden Goose (R), PO Box 108, 45094 Main St., Mendocino, CA 95460; 707-937-4655. *Living Room:* **Sofa,** #821-06, $6, 259; **Divided chaise,** #433, $3, 686; **Coffee tray-table,** #3451, $1,524; **English chair,** #823-35, $2,377; **Nesting tables,** #3462, $1,579/set of 3; **circular tables,** #3456, $2,902/ea.; **Oval-back chair,** #471, $2,038—The Barbara Barry Collection for Baker Furniture, see above. **Sofa fabric,** #42-302—Baker Fabric, see above. **Divided chaise fabric,** #588-63, Slipmatch Veneer, in Citrus—HBF (T); 704-328-2064. **English chair fabric,** #1024-07 linen in Kiwi—Rogers & Goffigon (T); 212-888-3242; also through Oakmont (T); 310-659-1423. **Drapery fabric,** #42-302—Baker Fabric, see above. **Paint,** custom blend 50/50 of #HC-9 and #264—Benjamin Moore, see above. **Custom painting,** Craig Morris, see above. **Rug,** 10' x 14' Diamonds in Olive, $15,000—The Designers Reserve Collection by Barbara Barry for Tufenkian Tibetan Carpets (M); 212-475-2475. **Floor lamp,** Gigante, by John Hutton—Venetian Glass Series for Donghia Furniture, 800-DONGHIA. **Sofa lamps,** Old Bamboo ebony finish, $1,120/ea.—Charles Fradin Luminaire (R,T), 1143 S. Robertson Blvd., Los Angeles, CA 90035; 310-271-6230. **Bamboo vases,** $385/ea.—J.F. Chen Antiques (R,T), 8414 Melrose Ave., Los Angeles, CA 90069; 213-655-6310; also through Kneedler Fauchère , see above. **Striped vase,** blue/yellow vintage Japanese, $95—OK (R), 7924 Beverly Blvd. Los Angeles, CA 90048; 213-939-7472. **Green vases,** Flora Line, $85/ea.; **Pottery urn,** $300—Downtown (R), 719 N. La Cienega Blvd., Los Angeles, CA 90069; 310-652-7461. **Oval vases,** lime green tall, $100; short, $80—Michael Vanderbyl for Pentimento (R,M), 30 La Noriega, Orinda, CA 94563; 510-253-0415. **Painting to left of sofa,** oil on canvas by Suzanne Caporael—Kohn Turner Gallery, see above. **Painting to right of sofa,** acrylic on canvas, $4,500—Jeffery Turner Studio, 1464 S. Robertson Blvd., Los Angeles, CA 90035; 310-246-1464. **Green pillow,** #42854, Gainsborough velvet in Citronelle—Schumacher (T); 800-523-1200. *Den:* **Paris Sofa,** #822-84, $6,021; **Coffee table,** #3450, d'Jerbian Cane finish, $2,266; **Double X chair,** #3497, $1,722; **Butler's tray table,** #3432, $2,107; **Mirror,** #3414, $1,577—The Barbara Barry Collection for Baker Furniture, see above. **Paris sofa fabric,** #BL1000, Baker leather; **Club and X chair fabric,** #32-119—Baker Fabric, see above. **Floor lamp,** #UFL33N, Noguchi, $740—Jules Seltzer & Assoc. (R), 8833 Beverly Blvd., Los Angeles, CA 90048; 310-274-7243. **Bookend on table,** Venetian glass from 1950s, $550—J.F. Chen Antiques, see above. **Paint,** #HC-26—Benjamin Moore, see above. *Hair and makeup:* **Daniel Howell of Cloutier** *Bedroom:* **Bed,** #3422, $5,287; **Bedside tables,** #3409, $2,637/ea.; **fluted panel dresser,** #3400, $7,937; **Lounge chair,** #423, $1,919; **ottoman,** #405, $2,425; **Iron tripod table,** #3458, $1,259—Barbara Barry Collection for Baker Furniture, see above. **Bed fabric,** #129136; **chair fabric,** #22386—Baker Fabric, see above. **Floor lamp,** by Marian Jamieson, $1,490—Downtown, see above. **Duvet cover,** Clouds pattern, $456; **Sham,** $108/ea.; **Ribbed square sham,** $238; **Quilt,** $658; **Blanket,** Corduroy, $240—The Golden Goose, see above.

126 CURATOR'S CHOICE *Pages 126 to 131. Living room:* **Fabric on small black chairs,** Dragon Empress—Clarence House (T); 212-752-2890. **Wall paint,** Delta Fog—Devoe (M); 713-644-5541.

140 INTERACTIVE APARTMENT *Pages 140 to 145. Architect:* **Frederic Schwartz,** Frederic Schwartz Architects, 180

house beautiful

AD-LINK

For a direct link to our advertisers call the following toll-free numbers or log-in to a web site address.

Automotive

Audi A4 Avant ■ http://www.audi.com
Aurora by Oldsmobile ■ 1-800-718-7778
http://www.oldsmobile.com
Buick Motor Division ■ 1-800-4ABUICK
Catera ■ 1-800-333-4CAD
http://www.catera.com
Chevrolet Motor Division ■ 1-800-950-2438
http://www.chevrolet.com/car
Chrysler Brand ■ 1-800-4ACHRYSLER
Chrysler Corporations ■ 1-800-GREATCARS
http://www.chryslercorp.com
Dodge ■ http://www.4adodge.com
Jimmy by GMC ■ 1-800-GMC-8782
http://www.gmc.com
Mercury Mountaineer ■ 1-800-531-6870
http://www.mercuryvehicles.com
Navigator from Lincoln ■ 1-888-2ANYWHERE
http://www.lincolnvehicles.com

Home Furnishings

525 Made in America Homewear
http://www.525madeinamerica.com
Baker Furniture ■ 1-800-59BAKER
Beacon Hill ■ 1-800-921-5050
Bernhardt ■ 1-800-345-9875
Broyhill Furniture Industries ■ 1-800-3BROYHILL
Design Centers International ■ 1-800-743-2727
Drexel Heritage Furnishings ■ 1-800-916-1986
http://www.drexelheritage.com
Fran's Wicker & Rattan Furniture ■ 1-800-531-1511
H.A. Framburg ■ 1-800-796-5514
IKEA ■ 1-888-225-IKEA
JC Penney Home Collection ■ 1-800-852-4498
LaBarge ■ 1-800-692-2112
La-Z-Boy ■ 1-800-Make A Home
http://www.lazboy.com
McGuire ■ 1-800-662-4847
http://www.mcguirefurniture.com
Norwalk Furniture ■ 1-888-NORWALK
Pacific Design Center ■ 1-800-732-3272
http://www.pacificdc.com
Pier 1 Imports ■ 1-800-447-4371
http://www.pier1.com
Schonbek Worldwide Lighting ■ 1-800-836-1892
http://www.schonbek.com
S&S Mills Carpet ■ 1-800-363-4759
http://www.ssmills.com
Wamsutta ■ 1-800-344-2142
Waverly ■ 1-800-423-5881
Wicker Warehouse ■ 1-800-452-8864
http://www.wickerwarehouse.com
Wools of New Zealand ■ 1-800-452-8864
http://www.iweb.net/nzwool

Kitchen & Bath

Bosche Dishwashers ■ 1-800-866-2022
Calphalon ■ 1-800-809-7267
http://www.calphalon.com
Dacor ■ http://www.dacorappl.com
Jenn-Air ■ 1-800-JENN-AIR
http://www.jennair.com
Kohler Company ■ 1-800-4KOHLER ext.LRY
http://www.kohlerco.com
Kohler Coordinates ■ 1-800-772-1814 ext.239
Thermador ■ 1-800-656-9226 ext.21
http://www.thermador.com
Whirlpool ■ 1-800-253-1301
http://www.whirlpoolappliances.com

Windows

Andersen® Windows & Patio Doors 1-800-426-4261
Hurd Millwork Company ■ 1-800-2BE-HURD
http://www.hurd.com
Marvin Windows & Doors ■ 1-800-346-5128
http://www.marvin.com
Pella® Windows & Doors ■ 1-800-54-PELLA
Pozzi Wood Windows ■ 1-800-257-9663
http://www.pozzi.com
Velux Roof Windows & Skylights
1-800-283-2831
Weathershield ■ 1-800-477-6808
http://www.weathershield.com

Miscellaneous

American Institute of Architects
1-800-AIA-9930 ■ http://www.aia.org
Atrovent Nasal Spray ■ 1-888-ATROVENT
http://www.atrovent.com
Baldwin Piano Company ■ 1-800-4-BALDWIN
http://www.baldwin@BPAO.com
Bruce Hardwood Floors ■ 1-800-722-4647
DeBeers ■ 1-800-FOREVER
http://www.adiamondisforever.com
L.L.Bean ■ http://www.llbean.com
Mannington Impressions Collection
1-800-443-5667
Pergo Original Flooring ■ 1-800-337-3746
http://www.pergo.com
Rainbow International Carpet Care & Restoration Specialists
1-800-840-7404 ■ http://www.rainbowintl.com
Sauder Woodworking Co. ■ 1-800-4-SAUDER
http://www.sauder.com
Sherwin Williams ■ 1-800-4-SHERWIN
Spiegel ■ 1-800-345-4500
http://www.spiegel.com
Sunbrella®/Somfy® Retractable Awnings
1-800-441-5118
Tile Promotion Board ■ 1-800-881-8453
Wilsonart Flooring ■ 1-800-710-8846
Zenith Electronics ■ http://www.zenith.com

A History of Consumer Protection and Good Housekeeping's Promise To America



1909

Tested and Approved by the Good Housekeeping Institute Conducted by Good Housekeeping Magazine

For the first time, consumers look to the Good Housekeeping Seal for quality assurance.

1941

Replacement or Refund of Money ★ Guaranteed by Good Housekeeping If Not As Advertised Therein

The "Guaranty Seal" replaces the "Seal of Approval."





1975

A Limited Warranty to Consumers ★ Good Housekeeping Promises Replacement or Refund If Defective

The Seal now states all guarantee conditions with the phrase: "A Limited Warranty to Consumers Good Housekeeping Promises Replacement or Refund If Defective."



Good Housekeeping is a publication of The Hearst Corporation

1997

Limited Warranty to Consumers ★ Good Housekeeping Promises Replacement or Refund If Defective

A new look for the new millennium.

The Good Housekeeping Seal is a highly-recognized statement of our renowned Consumers' Policy published in every issue of the magazine: if any product bearing the Good Housekeeping Seal proves to be defective at any time within two years of purchase, Good Housekeeping will replace the product or refund the price paid for it.

No other magazine in the world offers this kind of service to its readers.

The Promise of

Good Housekeeping

The Magazine. The Institute. The Seal.

European Heirloom Replicas

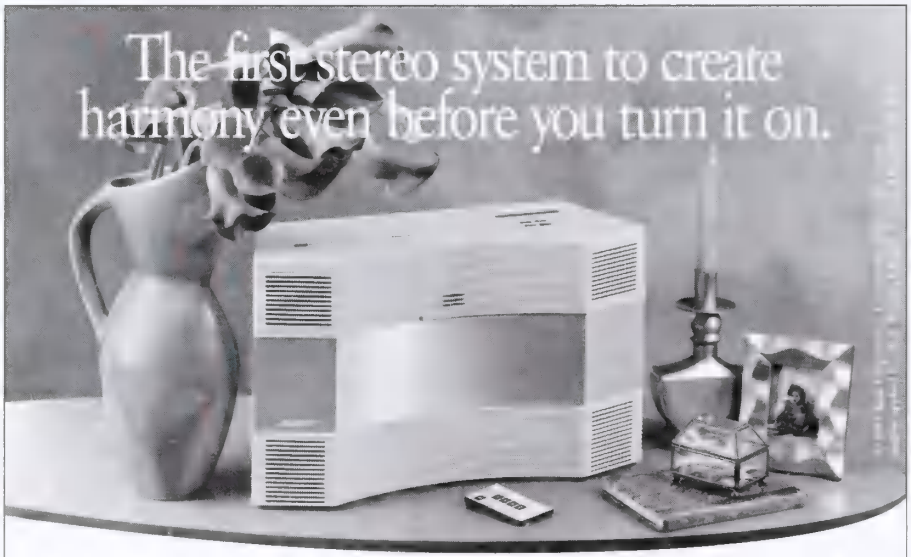


Hundreds of sculptures crafted in casts taken directly from original museum treasures. An extraordinary array of French tapestries. Richly beveled mirrors in frames inspired by Versailles and other palaces. This is just a hint of the rare and beautiful decorator accents awaiting you.

Free Color Catalogue **1-800-525-1733**, Extension H107

design TOSCANO 17 E. Campbell Street, Dept. H107, Arlington Hgts, IL 60005

The first stereo system to create harmony even before you turn it on.



The Bose® Acoustic Wave® music system surrounds you with sharp, clear stereo sound. Yet the one-piece unit is unobtrusive, simple to use, and small enough to fit almost anywhere in your home. The system includes our patented acoustic waveguide technology, an AM/FM radio, built-in speakers, a compact disc player, and a handy remote control. It's available directly from Bose. So call or return this coupon for more information on the compact stereo system the *Chicago Tribune* calls "the least intimidating quality sound system ever developed." And surround yourself with music, not equipment.

Call today. 1-800-898-BOSE, ext. A2335.

Daytime Telephone Evening Telephone

BOSE Better sound through research

Varick St., San Francisco, CA 94107; 415-512-9234. *Assistant* Joanne Robinson, Frederic Schwartz Architects, see above. **Apartment size:** 3,000 sq. ft. **Hardware,** Kraft Hardware (R), 306 E. 61, New York 10021; 212-838-2214. **Curtains**—Mary Bright, 263 E. 10 St., New York 10009; 212-677-1970. *Hall of the Giant Rose.* **Stenciled walls,** designed by architect, painted by Braby & Strackbein. *Chairs clockwise from left.* **Trier House Chair** and **Trier House Ottoman Stools,** designed by Frank Lloyd Wright; **French floral tapestry upholstered cushion. Conti gros point flame pattern tapestry upholstered cushions**—Clarence House (T); 212-752-2890. **Prototype painted tubular chair** designed by Mies van der Rohe. **Table** designed by Frank Gehry. **Wooden lounge chair** designed by Charles and Ray Eames. **Two chairs** designed by Robert Venturi. **High Sticking chair** designed by Frank Gehry. **Railroad Runner rug** designed by Architect, through ASAP Schwartz; 212-741-3021. *Living room:* **New York New York Rug,** custom designed by architect, see above, fabricated by V'Soske (M); 212-741-3021. **Glass coffee table with wood base** designed by Noguchi. **Two chairs** designed by Rietveld. **Wright chair left of fireplace. Experimental armchair** designed by Frank Gehry. **Light sconce,** designed by architect—(Art + Light) Lehr Company (M); 718-383-0966. **Wright and Wrong stained glass doors; black iron and brass door pulls on stained glass doors; Symbols of the Universe firescreen,** designed by architect, through ASAP Schwartz, see above. *Master bedroom:* **Rolling Thunder Formica multi ColorCore rolling television stand,** designed by architect, through ASAP Schwartz. **Rocking Chair** designed by Charles and Ray Eames. **Steel and glass coffee table** designed by Florence Knoll. Knoll International (R,T), 105 Wooster St., New York 10013; 212-343-4088. **Memphis Vase** designed by Marco Zanini. *Dining room:* **Grandmother and Paola Navona chairs** designed by Robert Venturi. *Kitchen:* **Point and Slab kitchen table,** designed by architect, SFA/Leinoff Woodworking (M); 718-388-4042. **Chairs,** designed by Robert Venturi. **Skyscraper/Liberty Chair,** designed by Architect, through ASAP Schwartz, see above. **Side Table** designed by Robert Venturi. *Sitting room:* **Painting,** Linkage, by Bruce Robbins. **Pencil points rug,** designed by Alan Buchsbaum, V'Soske, see above. **Daybed,** designed by Jasper Morris. **Throw pillows fabric,** designed by Salvador Dali. **Black chair,** designed by Aalto. **Plywood chair** designed by Frank Gehry. **Coffee table** designed by Charles and Ray Eames.

146 PRACTICE MAKES PERFECT *Pages 146 to 149. Architect:* **Donald Olsen Assoc.;** 415-332-0297. *Builders:* **The Weiss Company;** 415-435-8182. *Designer:* **Stephen Shubel;** 415-332-8292. *Kitchen:* **Stainless-steel sinks, counter, and hood**—Berlin Food Company (M); 415-761-1050. **Concrete fireplace hearth**—Buddy Rhodes Studio; 415-641-8070. **Faucets**—Grohe (M); 630-582-7711. Sink—Elkay; 630-574-8484. **Commercial stove components**—U.S. Range (M); 800-424-2411. **Compactor**—KitchenAid (M); 800-422-1230. **Refigerators**—Sub-Zero (M); 800-222-7820. **Fans over stove**—custom. **Polka-dot bowls**—Summerhouse (R); 415-383-6695. **Dvalit toaster; juicer; Waring blender**—Williams-Sonoma (R,MO); 800-541-1262. **White pitcher; polka-dot pitcher**—Sue Fisher King (R); 415-922-7276. **Black-and-white polka-dot bowl**—Todd Ceramics (M); 408-373-6366. *Dining room:* **Leather chairs**—Fong Brothers & Co. (M); 213-583-6481. **Green bowl; white vase**—Luna Garcia; 800-905-9975. *Sitting room:* **Bouillot table; white lamp**—Stephen Shubel at Enid Ford Showroom (T); 415-255-1777. **Fabric on chairs,** Regatta—Donghia (T); 415-861-7717. **Throw; white vase** on desk—Sue Fisher King, see above. *Office:* **Kellen desk and chair**—Design America; 800-367-3003.

150 CROWD PLEASERS *Pages 150 to 153. Lamb:* **Copper and brass handled roaster,** $268—Bridge Kitchenware Corp., (R), 214 E. 52 St., New York 10022; 212-688-4220. **Oval au gratin pan,** COP-R-CHEF, $184—All-Clad (M); for stores: 800-ALL-CLAD. *Chili:* **Corbeille-basket white napkin**—Palais Royal (M); for stores: 800-322-3911. **Enameled cast-iron Dutch oven, #33,** $85—Bridge Kitchenware Corp., see above. **Pudding bowl,** $45; **Mexican bowl,** $100—Maya Schaper Cheese & Antiques, (R), 106 W. 69 St., New York 10023; 212-873-2100. *Veal:* The Rainbow Room, 30 Rockefeller Plaza, New York 10112; 212-632-5100. **Dinner plates,** $39/ea.—Ellen Evans Tabletop Collection for Terrafirma Ceramics, Inc. (R,M), 152 W. 25 St., New York 10001; 212-645-7600. **Oval au gratin pan,** COP-R-CHEF, $184—All-Clad, see above. *Cassoulet:* Trois Jean, 154 E. 79 St., New York 10021; 212-988-4858. **Duck confit and sausage meats**—D'Artagnan, Inc.; for stores: 800-DARTAGNAN. **Napkin,** $25—Tuscan Square, (R), 16 W. 51 St., New York 10020; 212-977-7777. *Rabbit:* **Terra-cotta platter,** $100—Tuscan Square, see above. **Tapestry tablecloth,** $550; **Nancy decanter,** $150; **Ruth glasses,** goblet, $39, large wine, $30, both by William Yeoward—Bergdorf Goodman, (R), 754 Fifth Ave., New York 10019; 212-753-7300. For other stores carrying William Yeoward products, 800-818-8484.

An Open And Shut Case For Ordering Carpet Direct.



FREE
Decorator Carpet Sample Portfolios
1-800-363-3487

Buying premium quality carpet has never been easier. And it will never cost less. Just call S&S Mills toll-free to receive your FREE Decorator Carpet Sample Portfolios. Open the covers to discover textures and styles you've dreamed about, but thought you could never afford. Feel the quality. Examine the fibers. Select the perfect colors at your leisure, in the comfort of your home.

S&S Mills crafts residential carpet from the finest 100% premium quality heatset nylon. We offer Monsanto Wear-Dated® Carpet, DuPont Certified STAINMASTER® Carpet and carpet protected with Scotchgard™ Carpet Protector by 3M. Those are names you can trust for long-lasting beauty. All this with generous savings because nobody can sell carpet at lower prices than the factory.

Call and request your free sample portfolios today. The case for ordering direct from S&S Mills will never be clearer.

YES, I want to learn more about S&S Mills.

- ❑ Send me a FREE, full-color carpet brochure.
- ❑ Send me the S&S Mills Premier Rug Collection catalog.

Name _____

Address _____
(Please use street address. Deliveries cannot be made to P.O. Box)

City _____ State _____ ZIP _____

Phone(_____) _____

Mail to: S&S Mills Carpet, 200 Howell Dr., P.O. Box 1568, Dalton, GA 30722. Or call: **1-800-363-3487**

S&S MILLS CARPET

protected by Scotchgard Carpet Protector

Xtra Life DUPONT STAINMASTER CARPET

EASY FINANCING 6 MONTHS SAME AS CASH

WEAR-DATED® CARPET

All the Quality. None of the Markup.

®Wear-Dated is a registered trademark of Monsanto Company.
®STAINMASTER is a registered trademark of DuPont.
™Scotchgard is a trademark of 3M Corporation.

Continued from page 96

elegant structure of rare cut brickwork that despite its simplicity seems as fine as the costliest stonework. The multicolored stone-clad Austin Hall of 1881–84, home of the Harvard Law School, is far more ornate, especially in contrast to another Richardson landmark near Harvard Yard, his wood-frame Stoughton house of 1882–83. That powerful example of the Shingle Style, one of the relatively few houses by this public architect, demonstrates that he did not have to depend on his favorite weighty materials to achieve a sense of earthbound solidity.

How to formulate new building types was among the biggest challenges confronting 19th-century architects. In a period when everything was supposed to have a proper precedent, architects contorted old styles to meet new demands. Richardson would have none of that, and his willingness to strike out into two uncharted areas reveals his skills as an innovator. Richardson's village train stations for new railway lines that linked Boston with its spreading suburbs are strong affirmations of place that gave even a commuter hamlet an architectural gateway of considerable dignity. Even more so, Richardson's public libraries are among the finest sequences of small civic structures ever produced by an American architect.

A decade before his sudden, untimely death in 1886, Richardson began designing the seven public libraries—including four in Massachusetts and one in his native New Orleans—that were to shine as beacons of idealism in a sometimes ruthless age. He shunned the classical and Gothic motifs traditionally associated with academic buildings, and though Romanesque in origin, the round-arched windows, squat columns, and massive roofs of Richardson's book treasuries became modern in his hands. These uplifting monuments to the spirit of American community remind us of a philanthropic impulse we are in sore need of today. More than a century after they were built, those public, though privately endowed, institutions prevail as keystones of the cities they serve. This is architecture that lasts as much for its ideas as its looks. ■

WALLPAPER... ORDER DIRECT!

LOW PRICE GUARANTEE! Find a lower price and we'll match it!*

- Toll free customer service and technical help line
- No hassle returns
- Hundreds of brands
- Ships within 48 hrs.
- America's largest wallpaper retailer



SHERWIN Williams

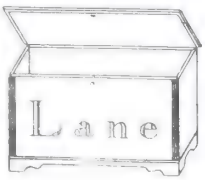
*Competitor's price must be verifiable. Retail sales only.
1997 The Sherwin-Williams Company

1-800-442-3775
Mon.-Fri.: 8:30 a.m.-10 p.m. EST.
Sat.-Sun.: 10 a.m.-6 p.m. EST.

Important Safety Notice
Lane Cedar Chests

U.S. Consumer Product Safety Commission (CPSC) and The Lane Company Announce Recall for In-Home Replacement of Locks on Cedar Chests.

- 12 Million cedar chests manufactured from 1912 to 1987 latch automatically when lid is closed.
 1977-1994, 6 young children became entrapped and suffocated in cedar chests with an old design lock.
- Was your cedar chest manufactured prior to 1987?
- Does your cedar chest latch automatically when the lid is closed?
- If you can answer YES to these two questions, call Lane toll-free at 1-(888) 856-8758 to order a free, easy to install, replacement lock or to get additional information.
- Lane Cedar Chests manufactured after 1987 are not part of this recall.



house beautiful highlights
CALENDAR OF EVENTS

NOVEMBER

NEW DIMENSIONS IN DESIGN
October 25-29
The New York Merchandise Mart
New York, NY
41 Madison Avenue

House Beautiful Decorating Director, Dara Caponigro, will design three vignettes on New Dimensions in Design, to be displayed during the New York Tabletop Market.
Open to the trade only.

PEGGY KENNEDY AT TREVIRA HOUSE
October 28
The Trevira House
New York, NY
110 East 35th Street

House Beautiful and Trevira House will host a cocktail reception with a presentation by Editor Peggy Kennedy, on "Design Trends From Around the World." From 5:30 to 7:30 pm, by invitation only.

101 TOP DESIGNERS
October 29
The Decoration & Design Building
New York, NY
979 Third Avenue

House Beautiful will salute the November issue's 101 top designers, at a cocktail reception at Astra, atop the D&D Building.
From 6:00 to 8:00pm, by invitation only.

CELEBRATIONS AT HOME
November 12-15
The Merchandise Mart
Chicago, IL

House Beautiful joins the Women's Association of the Chicago Symphony, at the Chicago Merchandise Mart, in presenting Celebrations at Home - a collaboration of imaginative ideas for decorating and entertaining at home. This four-day event begins with an evening preview on Wednesday, November 12. For more information and to purchase tickets, call 1-800-223-7114.

ROOM SERVICE BY PRESENT TENSE
See dates and locations below

House Beautiful and *Present Tense*, the source for hand painted elegance in tableware and fine gifts, invite you to meet tabletop designer Beth Rawlinson, who will sign your purchases and provide personalized "room service": tips to accessorize your home and adorn your table with *Present Tense* pottery. For more information call 1-800-282-7117.

November 20 - Compleat Gourmet, Denver CO
November 21 - Mes Amis, Houston, TX
November 28 - Port O'Call, Pasadena, CA

Life's burning questions.



why does money in my wallet have such a hard time staying there?

what kind of wine goes with fish sticks?

if the chair has horizontal stripes, will I look fat sitting in it?

why is my husband only capable of showing emotion during sporting events?

Join hosts Toni DiBuono and Deborah Duncan for answers.

Our home

Weekdays at 11am et/pt and Saturdays at 12:00pm et/pt

visit us @: www.lifetimetv.com

Lifetime
Television for Women



FATHER CHRISTMAS This papier mâché candy container was cast from a rare turn-of-the-century mold. "Thuringian Nikolaus" carries a decorated goosefeather tree and a pewter lantern along with a mesh bag full of lacquered fruits. This 12-inch-tall Santa is made in Germany exclusively for Blümchen, $265 plus $9 shipping. Write to D. Blümchen & Co., Inc., PO Box 1210-HB, Ridgewood, NJ 07451-1210; or call 201-652-5595.



WALLPAPER AND BLINDS Custom-made national brands are available at a savings of up to 82 percent. For a free blind sample kit and measuring guide, or a wallpaper catalog with over 700 special-order patterns ($2), call American Blind and Wallpaper Factory at 800-735-5300.



LIGHT UP YOUR ROOM American LightSource offers more than 250 imported lighting fixtures at substantial savings. Catalog, $5 (refundable with purchase). American LightSource, 5211D, W. Market St., Suite 803, Greensboro, NC 27409, or 800-741-0571.



INDOOR AND OUTDOOR FURNITURE Fran's Wicker & Rattan Furniture is America's oldest and largest wicker and rattan importer. They have the widest selection, highest quality, and guaranteed lowest prices. For a free 64-page color catalog, write to Fran's Wicker and Rattan Furniture, 295 Route 10, Dept. HB117, Succasunna, NJ 07876, or call 800-531-1511, Dept. HB117.



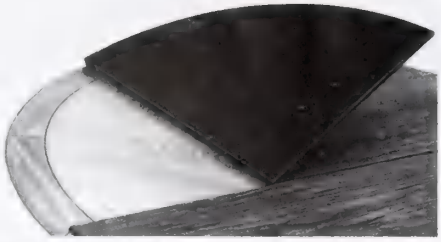
TOILE SWAG This 100-percent cotton swag measures 84" wide and is 36" or 45" long. It comes in red or blue, $58 per pair, plus $11 shipping. Insert valances are available for wide windows. For a free 72-page color catalog, write to Country Curtains, Dept. 5107, Stockbridge, MA 01262; or call 800-456-0321.



LEATHER LOOKS Wellington's Leather Furniture is the source for contemporary, southwestern, and traditional designs. For a 70-page catalog ($5, refundable with purchase), write to Wellington's Leather Furniture, PO Box 1849, Blowing Rock, NC 28605, or call 800-262-1049.



PET DOORS are the ultimate in freedom and convenience for cats and dogs, large or small. There are 70 different styles to fit doors, walls, screens, sliding glass doors, and garages. For a free catalog, write to Pet Doors USA, Inc., Dept. HB1197, 4523 30th St. West, Bradenton, FL 34207, or call 800-749-9609.



GUARD YOUR TABLE Order with confidence from America's oldest and largest custom table-pad manufacturer. These fine-quality folding pads, made with washable vinyl top and soft felt base, come with a 30-year limited warranty. For more information, call Sentry Table Pad Co. at 800-328-7237, ext. 260.



HEIRLOOM REPLICAS This stunning copy of Bernini's breathtaking *Apollo and Daphne* (1640) is cast in Italy by the renowned Santini workshop from bonded Carrara marble with a solid marble base. Available in both 12" tall, $125 (plus $6.95 shipping), 19" tall, $325 (plus $9.95 shipping). For a free color catalog of replica European heirlooms, call or write to Design Toscano, 17 E. Campbell St., Arlington Hgts., IL 60005; 800-525-0733, ext. H105.

HOUSE BEAUTIFUL® Volume 139, Number 11 (ISSN 0018-6422), is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. & Chief Executive Officer; Gilbert C. Maurer, Executive V-Pres. & Chief Operating Officer; Victor F. Ganzi, Senior V-Pres., Chief Financial, Legal Officer; Jodie King, Secretary; Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div.: Cathleen Black, Pres.; K. Robert Brink, Executive V-Pres.; Gregg I. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. & Resident Controller; © 1997 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, Houses and Plans, and Good Buys. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 5159



COUNTRY CURTAINS.

FREE COLOR CATALOG

1-800-876-6123

ASK FOR DEPT. 4617

Hundreds of styles, fabrics and colors to choose from... something for every style of home. More lengths and widths than you'll find almost anywhere. Plus matching bedding, lamps and accessories. Marvelous decorating solutions... wonderfully affordable! Satisfaction guaranteed or your money back.

Country Curtains.

AT THE RED LION INN
DEPT. 4617, STOCKBRIDGE, MA 01262

Sophisticated Stemware, Delivered Free.*



Handblown Lyric Goblet with distinctive ball stem holds a generous serving of your favorite vintage. Set of four. 12 oz. *#4798.* $39.95

To order your set, call the Crate and Barrel Catalogue at **1-888-249-4153** and we'll ship it at no charge in the continental USA. You'll also receive a complimentary catalogue subscription. Or, you may call for a current catalogue for just $2.00 (only in the USA).

*Free shipping offer valid through 11/21/97.

Crate&Barrel

World's Largest Inventory



Discontinued and Active China, Crystal, Flatware and Collectibles

- *80,000 Patterns*
- *4 Million Pieces*
- *Buy and Sell*

Call for **FREE** lists.

REPLACEMENTS, LTD.
1089 Knox Road, Greensboro, NC 27420 Dept. HB
1-800-REPLACE (1-800-737-5223)



The Source for Wicker & Rattan

Direct Importer No Middle Man
Highest Quality and Lowest Prices
Choice of over 100 designer fabrics
Satisfaction Guaranteed!

FREE 64 Page Color Catalog

Fran's WICKER AND RATTAN FURNITURE Henry Link, Braxton, and others discounted at 50-55%

Dept. HBN7, 295 Route 10, Succasunna, NJ 07876
1-800-531-1511 IN NJ: 1-201-584-2230

NEVER UNDERSOLD! PERIOD!

ALL 1ST QUALITY NAME BRAND BLINDS & WALLPAPER

Save up to 82% OFF

TAKE AN EXTRA Plus 10% OFF

HURRY! Limited Time Offer! Just mention code HB-10

FREE Blind Sample Kit & Wallpaper Catalog!**

100% SATISFACTION GUARANTEED!*





- America's Largest Mail Order Blind & Wallpaper Discounter!
- Over 4 Million Satisfied Customers Coast to Coast!
- FREE UPS Shipping in 24-72 Hours!†

We Carry All The Brands!
Hunter Douglas • Levolor • Duette • Kirsch • Graber • LouverDrape • Crystal Pleat • Bali • Del Mar • American • All Wallpaper Books & More!



You're always welcome to visit our 20,000 sq. ft. FACTORY SHOWROOM OUTLET in Plymouth, MI! 1,000's of Blinds on display and over 3,000 Wallpaper books too!

Call now to receive a price quote, place an order or get your FREE Blind Kit or Wallpaper Catalog!**

NO PAYMENT FOR 90 DAYS!*

DISCOVER VISA Diners Club MasterCard American Express Cards

OPEN 7 DAYS A WEEK!
Weekdays 7 am - 1 am
Sat & Sun 8 am - 12 midnight EST

American Blind and Wallpaper Factory

1-800-340-9257

24-hour FAX #1-800-391-2293
909 N. Sheldon Rd. • Plymouth, MI 48170
www.abwf.com

*Ask for details. **$2 postage & handling applies to wallpaper catalog only. †Most orders in the continental U.S.A. © 1997 ABWF

GUARANTEED TO BE THE LOWEST PRICE...ALWAYS!

WALLPAPER AND BLINDS

We've merged with Style Wallcovering & Mary's Wallpaper to become the largest one under one roof, bringing you unbeatable buying power!

FREE Blind Sample Kit!

NEW LOWER PRICES!

UP TO 82% OFF

- No extra processing fees!
- We only sell 1st quality name-brands!
- Your satisfaction guaranteed!

FREE SHIPPING WITHIN 48 HOURS!

1-800-477-8000

MINIS • VERTICALS • DUETTE® SHADES • PLEATED SHADES • WOODS • SHUTTERS

EVERY PATTERN FROM EVERY BOOK SEEN ANYWHERE!

NOW OPEN 7 DAYS A WEEK!
Weekdays 7:00 a.m. to 12:00 midnight Sat. & Sun. 8:00 a.m. to 10:00 p.m.
400 GALLERIA #400 • SOUTHFIELD, MI 48034

NATIONAL BLIND & WALLPAPER FACTORY

NOBODY SELLS FOR LESS!

FREE BROCHURE

NORTH CAROLINA'S FINEST HOME FURNISHINGS!

SAVE UP TO 70%

300 top brand name manufacturers at tremendous savings. Worldwide Delivery. ALL DEPOSITS ARE PROTECTED BY SURETY BOND!

FOR FREE BROCHURE CALL

1-704-938-9171

Village Furniture House

146 West Avenue, Kannapolis,NC 28081

Dramatic! Hand forged Leaf Twist Chandelier with hand painted verdigris finish. 29" high; 12 ft. hanging chain. Call toll-free to order #99825: $285* (*subject to change)

For more lighting, home, bath, and kitchen items (over 2,000 in all!) ask for our free catalog, too.

free catalog

Call or write today!
1-800-659-0203
Ask for Dept. 2417

RENOVATOR'S
P.O. 2515, Dept. 2417, Conway, NH 03818

MAKE YOUR LIFE A LITTLE EASIER!

"UNIQUE"
Recessed or surface mounted

CURIOS
PAPER HOLDERS
TOWEL HANGERS
MAGAZINE RACKS
IRONING STATIONS

Finished or unfinished **Oak**
Factory direct!

IN WALL CREATIONS®
1 800-888-5044 Request Catalog 61

MISSING A PIECE OF YOUR PATTERN?®

Replace pieces or add to your sterling silver at up to 75% off retail. We specialize in new and used flatware and hollowware. Over 1,200 patterns in stock. Call or write for a free inventory of your sterling pattern. *(We buy sterling silver, with a careful appraisal for maximum value.)*

Pattern shown: Chantilly by Gorham

Beverly Bremer
SILVER SHOP
3164 Peachtree Rd., NE, Dept. HB, Atlanta, GA 30305 / Mon.-Sat. 10-5
404 261-4009

SAVE ON CARPET!

up to 60% From the Carpet Capital of the World!

Home • Office • Commercial

Buy direct from Bearden Brothers and save on first quality, fully warranted, & stain protected carpet. Quotes on all national brands, too. We'll also save you money on vinyl and wood flooring!

Please call for quotes and samples.
1-800-433-0074, ext. HB

Bearden Brothers Carpet Corp.
4109 South Dixie Highway, Dept. HB, Dalton, GA 30721

MAYFIELD LEATHER

Custom order from over 100 different styles of leather bar chairs, accent seating, sofas, loveseats and occasional chairs in your choice of 60 plus top grain leathers.

Please Call
1-800-342-7729
FAX 704-324-5127
$5 (credited with order) for complete product line and pricing, including first class mail. Or write:

Mayfield Leather
340 9th St. SE
Hickory, NC 28602

Authentic Pine Floors, Inc.
1-800-283-6038
4042 Highway 42
P.O. Box 206
Locust Grove, Georgia 30248

4" to 12" Pine Flooring
Shipped Throughout the U.S. and Canada

Table Pads Direct

CUSTOM FIT FROM $39.95

CHARGE IT

Ask about FREE leaf special & Advertised Pad

"Instant Phone Quotes"

FREE MEASURING SERVICE
Tell Us Model # Under Table

1-800-737-3133

NEVER UNDERSOLD!

WALLPAPER & BLINDS
40% TO 80% OFF

WALLPAPER
All first quality. Call with book name, pattern or page number. Altered pattern numbers identified.

BLINDS
- Real Wood Blinds
- Pleated Shades
- Vertical Blinds
- Mini Blinds

Graber Bali HunterDouglas Duette Verosol Louverdrape Kirsch Delmar Levelor Joanna & more

More than a million satisfied customers!

800-862-2424
MOST ORDERS SHIPPED IN 3 DAYS.

Hours: M-F 8am-9pm SS 9am-6pm EST
20467 Old Cutler Rd. Miami FL 33189

TAN AT HOME!

SUNVISION WOLFF Tanning Beds

BUY DIRECT & SAVE UP TO 50%!

- Call for **FREE** 64-page Color Catalog
- Financing as low as $20 a month
- Home Delivery

1-800-842-1324

BEST PRICES IN THE NATION!
ALL TYPES OF BLINDS & SHADES
BLINDS
authorized Hunter Douglas Dealer
NEXT DAY SHIPPING!
YOU'VE CALLED THE REST, NOW CALL THE BEST!
www.blinds.net
Call Toll Free:
888.4.Blind.1
25163
Blinds Network Corporation
HOURS: M-F 10AM - 5PM EST
M/C-Visa Discover AMEX
visit us on the Internet: www.blinds.net

As close to the real thing as there is!

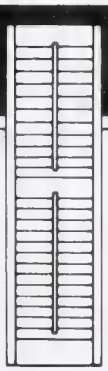
Discover how a faithful replica on artist's canvas can enhance any room's beauty. Portraits, Impressionists, landscapes, still lifes, animal studies, nauticals & abstracts - masterpieces from famed museums and little known treasures from private collections. Select from over thirty richly carved, hand-gilded frames.



Dancers In Pink by Edgar Degas

Free Color Catalogue
1-800-2-CANVAS, Dept. 1090
(1-800-222-6827)
Fax: 1-800-437-3FAX, Dept. 1090
www.MastersCollection.com
THE MASTERS' COLLECTION
P.O. Drawer D-1090, Somersville, CT 06072

Shutters



Shutter Sets
Or Individual Panels
- All Wood Interior & Exterior
- Colonial raised panels
- 1¼" Tradition louvers
- 2½", 3½", 4½" Wide louvers
- Hard to find sizes
- Lengths up to 120"
- Panel widths up to 37"

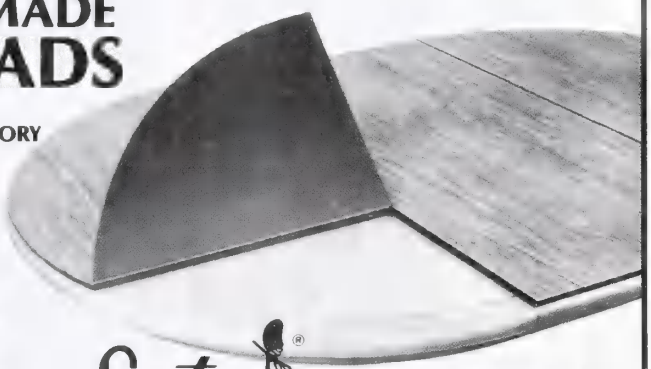
Send $3.00 for our catalog full of interior and exterior shutters.

Shutter Shop
P.O. Box 11882, Charlotte, N.C. 28220
704-334-8031

CUSTOM MADE TABLE PADS

BEST PRICES
DIRECT FROM THE FACTORY

Order with confidence from America's oldest and largest custom table pad manufacturer. No advance deposit or messy C.O.D. You pay nothing until you receive your table pads and are completely satisfied. 30 year guarantee.



1-800/328-7237
EXT.260
1170 Stella St., St. Paul, MN 55108
©-89

Sentry® TABLE PAD CO.
SINCE 1911

FURNITURE

1-800-334-9094

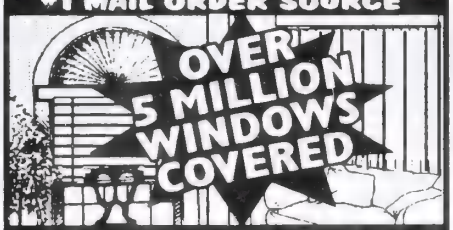


- Designer Brands
- Custom Orders
- Solid Woods
- Courteous & Qualified Sales Staff
- Professional Delivery
- At A True 50% Savings

DISCOVER NEW HOME FURNISHINGS AT
1-800-334-9094!

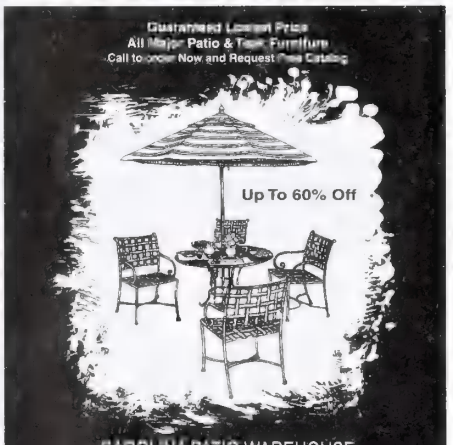
HOMEWAY FURNITURE
121 W. LEBANON ST., MT. AIRY, NC 27030

OUR 17TH YEAR
UP TO 85% OFF Mfrs. List
#1 MAIL ORDER SOURCE



WHOLESALE TO YOU
LEVOLOR • HUNTER DOUGLAS
DEL MAR • GRABER • BALI • KIRSCH
MAB • WINDSOR • LOUVER DRAPE
MINI BLINDS • DUETTE • SHADES,
WOOD BLINDS • VERTICALS
CELLULAR & ROLLER SHADES
CALL FOR PRICE QUOTE
1-800-547-8982
WELLS INTERIORS
THE WINDOW COVERING EXPERTS
7171 AMADOR PLAZA ROAD, DUBLIN, CA 94568

Guaranteed Lowest Price
All Major Patio & Teak Furniture
Call to order Now and Request Free Catalog



CAROLINA PATIO WAREHOUSE
(800) 6 PATIO6 or (800) 672-8466

$$$ SAVE $$$ SAVE $$$ SAVE $$$

DECORATOR FABRICS

First Quality
Low, Low, Prices!
Give us manufacturer's name, pattern, color and yardage.
ALL MAJOR COMPANIES.
FREE SHIPPING

ABC Decorative Fabrics
2410 298th Ave. N. • Clearwater, FL 34621
TOLL FREE 1-800-500-9022
Mon.-Sat. 9a.m.-5:30p.m. EST
In-stock merchandise from the major mills.

$$$ SAVE $$$ SAVE $$$ SAVE $$$

Learn **Interior Decorating** at home



- America's Largest Decorating School
- America's Most Complete Course
- *Only* School with Full Videotape Training
- *Only* School with Full Audiotape Training
- *Only* School with FREE Membership in nationwide Furniture Discount Club

FREE CATALOG • 800-451-SHEFF

Name _____
Address _____
City/State/Zip _____

Sheffield
School of Interior Design
211 E. 43 St., Dept. HB117, New York 10017

CAROLINA FURNITURE DIRECT



- Best Prices
- Knowledgable Sales Staff
- More Repeat Customers
- Insured In-Home Delivery

Call Now For Quotes or Information

1-800-838-7647

Global Wallcoverings & Blinds

SAVE UP TO 83% OFF! ON WALLPAPER AND BLINDS

Verticals • Cellulars • Pleated Shades • Horizontals • Woods

- FREE ordering kit for blinds
- FREE UPS. No sales tax outside IL
- Special wallpaper case discounts
- Check your local retailer's & write down pattern number & manufacturer
- M-F 7am-midnight • Sat.-Sun.7am-7pm



PLEASE VISIT US AT OUR SHOWROOM. WE HAVE THOUSANDS OF WALLPAPER BOOKS AND BLIND SAMPLES!

ALL MAJOR CREDIT CARDS ACCEPTED

Kirsch GRABER BALI DEL MAR LEVOLOR LouverDrape HunterDouglas

Visit our web site http://www.globalwcb.com

1-800-220-7610

24-HOUR FAX 1-800-423-6001

4125 WEST MAIN STREET, SKOKIE, IL 60076

GIVE YOUR KIDS MORE STRUCTURE.

Especially the kind we provide.



woodplay

JUST MENTION THIS AD AND GET 15% OFF PLAYSETS.

800-966-3752

http://www.woodplay.com

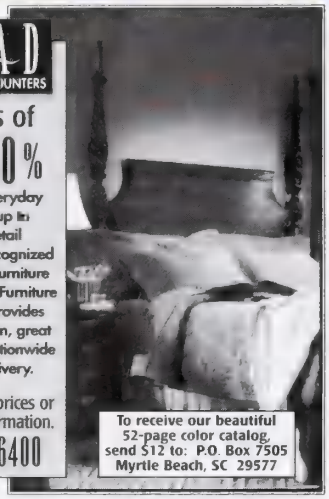
TRIAD FURNITURE DISCOUNTERS

Savings of 40%-50%

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

803-497-6400



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

WALLPAPER & FABRICS

FREE DELIVERY UP TO 81% OFF ALL MAJOR BRANDS

WHOLESALE DISCOUNTS

- Orders Processed Same Day
- Have Name of Book, Pattern Number/Page No
- List Price and Amount of Rolls /Yards
- No Sales Tax (except NJ)

GUARANTEED LOWEST PRICES

1-800-843-6567

AMERICAN WALLCOVERING DISTRIBUTORS

2200 Route 22 • Union, New Jersey 07083

GRANDE BAROQUE & DEBUSSY

Brand New Sterling Silver by Wallace/Towle Silversmiths

	4 pc.	5 pc.
GRANDE BAROQUE	$145	$185
DEBUSSY	$145	$183

Over 1500 patterns of active & discontinued sterling patterns, estate or new - at very affordable prices





The SILVER QUEEN INC.

OUR 25th YEAR

730 N. Indian Rocks Rd. Belleair Bluffs, FL 33770

(800)262-3134

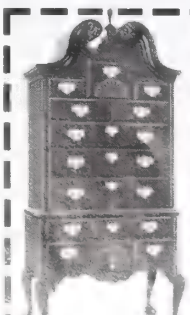
(813)581-6827

FAX: (813)586-0822

Visa, Mastercard, Discover

CALL FOR FREE CATALOG

WE ALSO BUY STERLING



Become an interior decorator!

Home study course. Work full-time or part-time for decorating firms or retailers—or start your own business. Learn room layout, color, furniture styles, lighting, floors, wall coverings, window treatments, accessories. Free literature: send or call 24 hours a day.

800-223-4542

Name

Address

City/State/Zip

Age Phone ()

The School of Interior Decorating

PCDI, 6065 Roswell Rd. Dept.HHM496, Atlanta, GA 30328

FACTORY DIRECT SUPER SAVINGS!

LIFETIME GUARANTEE!

Custom Table Pads

NEW LOW PRICES!



FREE Product Info Kit: 1-800-444-0778 Ext. 200

GUARDIAN

Est. 1923

ALL MAJOR CREDIT CARDS ACCEPTED

www.guardian-tablepad.com

house beautiful

MARKETPLACE CLASSIFIED

CHINA - SILVER - CRYSTAL - GLASSWARE

BUY - SELL - LOCATE discontinued and inactive China, Crystal, Sterling, Stainless, Silverplate, Pewter, Dirilyte, Collectibles. All Manufacturers. Thousands of Patterns. (500)437-7666.

CHINA TRADE LTD. Buy/sell discontinued china patterns. Reasonable prices. All major manufacturers. Prompt, friendly service. Visa/MC. 800-295-4200.

THURBER'S STERLING SILVER, CHINA AND COLLECTIBLES. Save 25% - 60% on current patterns. First quality guaranteed. 1-800-848-7237.

CARPETING - FLOORING

CARPET EXPRESS "America's Floor Store" offers you true wholesale prices on Carpet, Vinyl, and Hardwood Flooring. Call toll free **1-800-922-5582.** Located: 915 Market St., Dalton GA 30720.

ACCESS CARPET. All Brands. Hardwood,Vinyl, Rugs, & Carpet. 1,000 Colors. Lowest Prices. 12' & 15' Widths. Free Samples. Call Today! 1-800-848-7747 Ext. #84.

FOR 25 YEARS THE TOP BRANDS OF CARPET, Vinyl, & Wood at the lowest prices. A. West & Co., Dalton, GA. 800-247-3707.

DALTON WHOLESALE FLOORS. 1-800-651-4543 FREE SAMPLES. Carpet, Vinyl, Hardwood, Shipped Anywhere. First Quality, All Major Lines. Major credit cards welcomed.

LEE'S CARPET SHOWCASE Distributor of major mills since 1980 - Free carpet samples -Vinyl - Hardwood - Pergo - Oriental Rugs - Padding. Visa/MC/Disc/Amex. Dalton, GA 1-800-433-8479.

HALL-MARC CARPETS & IMPORTS For All Your Flooring Needs. Wholesale prices. Carpet, Vinyl, Hardwoods & Rugs. We Have Q-S-P Call Today 1-888-624-9882.

FURNITURE

1-800-488-6493 CRAVEN FURNITURE HAS LOWEST PRICING ON BRAND NAMES FOR HOME/OFFICE FURNISHINGS. SPECIALIZING IN LEATHER, LEXINGTON, FLEXSTEEL PLUS MORE.

50% FURNITURE DISCOUNTS. 500 finest brands. In-home delivery since 1933. CHERRY HILL FURNITURE, High Point, NC 1-800-666-0933 brochures. 1-800-888-0933 quotes.

DIRECT FROM NORTH CAROLINA. Save up to 50%. A& H Wayside Furniture represents 400+ manufacturers of fine quality furniture. For a free manufacturers list or price quote call: 1-910-342-0717.

ABSOLUTE SAVINGS ON MAJOR BRANDS OF FURNITURE. SHIPPED NATIONWIDE FROM THE CAROLINA'S. CALL (910)799-4010 OR FAX (910)791-2791 FOR FREE BROCHURE.

LIGHTING

SAVINGS TO 50% ON LIGHTING. 800-735-3377 EXT. 190 FOR PRICING OR ORDER OUR COMPLETE LIGHTING CATALOG ($2 REFUNDABLE). SINCE 1926. GOLDEN VALLEY LIGHTING, 274 EASTCHESTER DRIVE, HIGH POINT, NC 27262. WWW.GVLIGHT.COM

TILES

HANDPAINTED TILES/BASINS. STYLES TO MATCH your decor & budget. Guaranteed. Designs limited only by your imagination. **940-591-0518.** http://home1.gte.net/jaweb/artontile

BRASS BEDS - IRON BEDS

BRASS AND IRON BED SALE! Buy factory direct and save 50% on romantic solid brass and iron beds. Once-in-a-lifetime savings! Layaway and payment plans. FREE color catalog. Brass Bed Shoppe, 12421HB Cedar Road, Cleveland Heights, OH 44106. (216)229-4900.

SHUTTERS

SHUTTERS - Wholesale. Interior/Exterior, all types. Plantation shutters our best seller. Finished/unfinished. Brochure $2.00. Shutter Depot. 437 LaGrange St., Greenville, GA 30222. 706-672-1214.

For more information on how to place an ad call: 1-800-324-4589 or write to: Kathleen Gleason, Classmark, 512 W. Burlington Ave., La Grange, Il 60525

ADVERTISEMENT

HOUSE BEAUTIFUL

gift & entertainment guide



GUMP'S BY MAIL: THE RARE, THE UNIQUE, THE IMAGINATIVE. A world of exquisite gifts, collectibles, and elegant home accessories from San Francisco's legendary gift book. Gump's finds precisely what you need. Receive 10% off your first order with a $5 year's subscription. Call 1-800-284-8677, or write Gump's by Mail, P.O. Box 489, New Oxford, PA 17350-0489.



TIMELESS TRAVELER™ 1930-40s VINTAGE BLACK & WHITE PHOTOGRAPHS. Matted and ready to frame. Finished size 20x24. Only $79.95. To order or for FREE catalog call 1-888-321-2100.

LANAC SALES: Lowest prices, great selection, on all brand name china, crystal, silverware, and now a beautiful selection of fine jewelry and home furnishings. We also feature a computerized bridal registry. For our FREE color catalog call 1-800-522-0047.



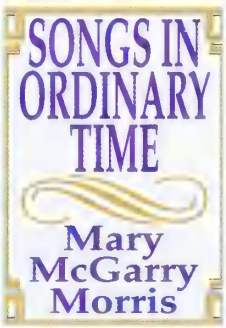
NDON LACE offers finest selection of que lace window cover- dating from 1830 to present. Also available a wide range of special items for the home. istmas orders guaran- d. Color catalogue 50, refundable. 215 vbury St., Boston, MA 116, 800-926-LACE - 267-3506.





HOLIDAY STENCILS: Jan Dressler Stencils offers low-cost holiday designs for gift wrapping, table cloth decorating, even apply to your windows for a colorful, unique and simple way to decorate. Catalog $6. Call Dressler Stencils Co., toll free 1-888-656-4515.

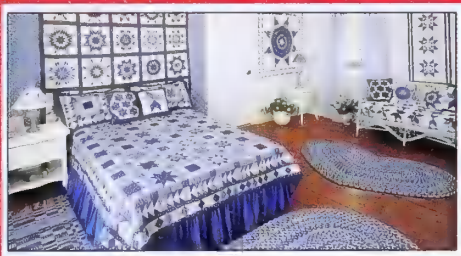
BOOKS ON TAPE



BOOKS ON TAPE, INC.: Books On Tape®: listen to books you haven't had time to read. More than 4,000 current and classic best sellers on cassette. All full-length. Special introductory offer. 800-88-BOOKS or visit our website: http://booksontape.com.



LARD DESIGNS: Discover BALLARD DESIGNS catalog, where home furnishings and decorative accessories are as close as your phone. From slipcovered sofas to designer doormats, we deliver rior style right to your door. Catalog, $3. Call today 1-800-367-2775.



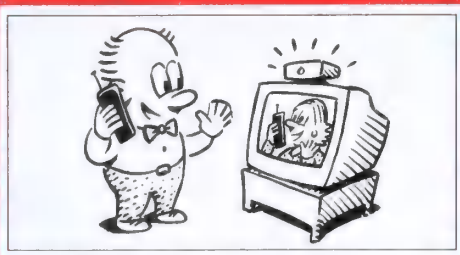
QUILTS, ORNAMENTS, GIFTS: Hand-made patchwork / applique quilts, pillows, wallhangings, and accessories. Crib quilts and ensembles. Toys, beanie babies, plus Gladys Boalt's collectible ornaments. For a 40-page color catalog ($5), call 1-800-998-7077, or write: The Gazebo of New York, 114 E. 57th St., NY 10022.



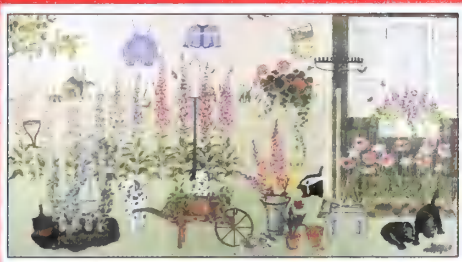
RUE de FRANCE HOLIDAY GIFT COLLECTION: You'll find a special selection of unique gifts and holiday home accessories from France in our new 40-page Holiday issue to help you celebrate the *Fête de Noël*. Call 1-800-841-8043 for a FREE catalog.



NT GALLERIES: Custom order fine quality upholstered furniture your fabric or ours. 50+ years in business! "Roxanne Ottoman" vn features hardwood frame, hand tied coil springs and skirt. Dia.: 30" H: 17-1/2". Ships UPS. Call 1-800-248-3876 REE brochure!



ViaTV 8x8, INC.: Turn your television into a videophone. The new ViaTV videophone lets you send your live video, not just your voice. ViaTV works over regular telephone lines with your existing television and touch-tone phone. No PC is required. 1-888-VIEW8X8. Or visit us at www.8x8.com.



ANDREAE DESIGNS STENCILS: 300+ of the world's most distinctive stencil designs including the French Country Collection pictured. Each design is laser-cut and easy to use. Color catalog: $6, check, money order, Mastercard or Visa. 35673 Ashford Dr., Sterling Heights, MI 48312. (810) 826-3404 / fax: (810) 826-3621.



BENEFITS OF BAD TASTE

By Phyllis Theroux

The other day I drove by a recently built Victorian-style house at the end of the street and saw twenty (I slowed down to count them) pink plastic flamingos stuck at regular intervals around the circular driveway. I was taken aback. This is not a pink plastic flamingo kind of town. Around here, people hesitate before using colored lights on their Christmas trees. It's a joke, I thought. But the next day all twenty of them were still there.

For the rest of the week every time I passed the house I was torn between gratitude that I didn't live across the street and admiration that there were people brave enough in this staid and tasteful little Virginia village to thumb their noses at the rest of us and say, in effect, "Look, I happen to love pink plastic flamingos and I want to be able to look up from my morning cup of coffee and see a whole lot of them outside."

I tried to maintain my laissez-faire attitude, but it kept wilting on me. It was unsettling to see such an elegant house surrounded by such tacky lawn ornaments, like seeing George Plimpton in a Bart Simpson T-shirt. Were the owners now poring over catalogs, looking for the best deal in plastic deer or bunny rabbits? I wondered if they had received any anonymous notes of protest in their mailbox or been contacted by the town council, which is dedicated to keeping things picture perfect, circa 1875. Was this a troubled household?

The last time good taste had been violated so flagrantly in this town was when someone installed a lawn jockey at the end of their walkway. Nobody knew quite what to do except talk about how much they wished it wasn't there. And apparently some of us wished a little harder than others. The lawn jockey was repeatedly knocked over in the middle of the night until finally it was hauled off to the garage. I was glad even though I think bad taste has its place.

Imagine, for instance, how humorless the world would be if you couldn't find any satin-tufted, 3-D wedding invitations or crocheted Oreo cookie refrigerator magnets. There would be no more antebellum doll toilet roll covers or portraits of John Wayne done with dryer lint. Graceland, where Elvis Presley lived after he had made enough money to cover the walls with shag carpeting, would disappear.

This is not to say that bad taste should be encouraged, any more than one should encourage littering. But think of it this way. If bad taste didn't exist, good taste would not be such a welcome relief—which is what I felt when, shortly after I had resigned myself to the flamingos being a permanent neighborhood fixture, they disappeared.

I imagined them flying in a V-formation across the sky, looking for a new place to land, perhaps a "Pitch 'n' Putt" golf course or the entrance to a theme park. We were back to normal. Good taste, I thought, had won. But I was wrong. Not a week had gone by before I saw them on the front lawn of a large Colonial-style house on Main Street.

I know the people who live in this house. They are very tasteful people and if they have any flaw at all it lies only in their exuberant love of the Christmas season, which begins early and ends late. On December 1, their front fence is beautifully draped with swags of fir, red bows, and white lights when most of us are still recovering from Thanksgiving. I think they undrape the fence just before Valentine's Day, but maybe it only seems that way.

No, I thought, these are not pink flamingo people, and I made a note to ask them what was going on. But that afternoon, the flamingos had flown the coop once again. I was driving in the other direction, but I turned my car around and headed for the house where the owners were sitting on the front steps with a few friends.

"What's happened to your pink flamingos?" I asked them.

The owners explained.

The flamingos, it turns out, are not free agents. They belong to the First Baptist Church, which runs a summer camp outside of town. To raise money for camp scholarships they hit upon the idea of letting the flamingos do it for them. If you are recommended as a target you wake up one morning and see flamingos all over your front yard.

A note is tacked to your front door. It reads, "You've been flocked." But for a donation of any size to the summer camp scholarship fund, the flock will be promptly removed. And there is a bonus. The "flocked" family can choose the next victim—which guarantees that the flamingos will always go to a home where the summer camp will be more appreciated than they are.

Admittedly, this limits their ability to stretch their wings, but experience has taught the Baptists to keep their birds on a short leash, so to speak. One time the flamingos went to an out-of-town address where they were not only welcomed, they were stolen. What is the moral here? That bad taste in one community looks good somewhere else? I am not sure. Maybe the message is that if birds of a feather want to flock together, they shouldn't flock too far from home. ■

BURLINGAME PUBLIC LIBRARY
3 9042 04362312 0

CEMBER

house beautiful

THE MAGAZINE OF STYLE TO INSPIRE YOUR OWN

he many moods of

Christmas

ECORATING:
nple to lavish

ANDCRAFTING:
gels,
naments,
rds

Great Gifts
u never thought of

Desserts
tive but fast

DECEMBER 1997 $3.00
BURLINGAME
DEC 30 1997
LIBRARY

The New Chrysler Town & Country

It's not your typical luxury vehicle. Then again, that's the point.



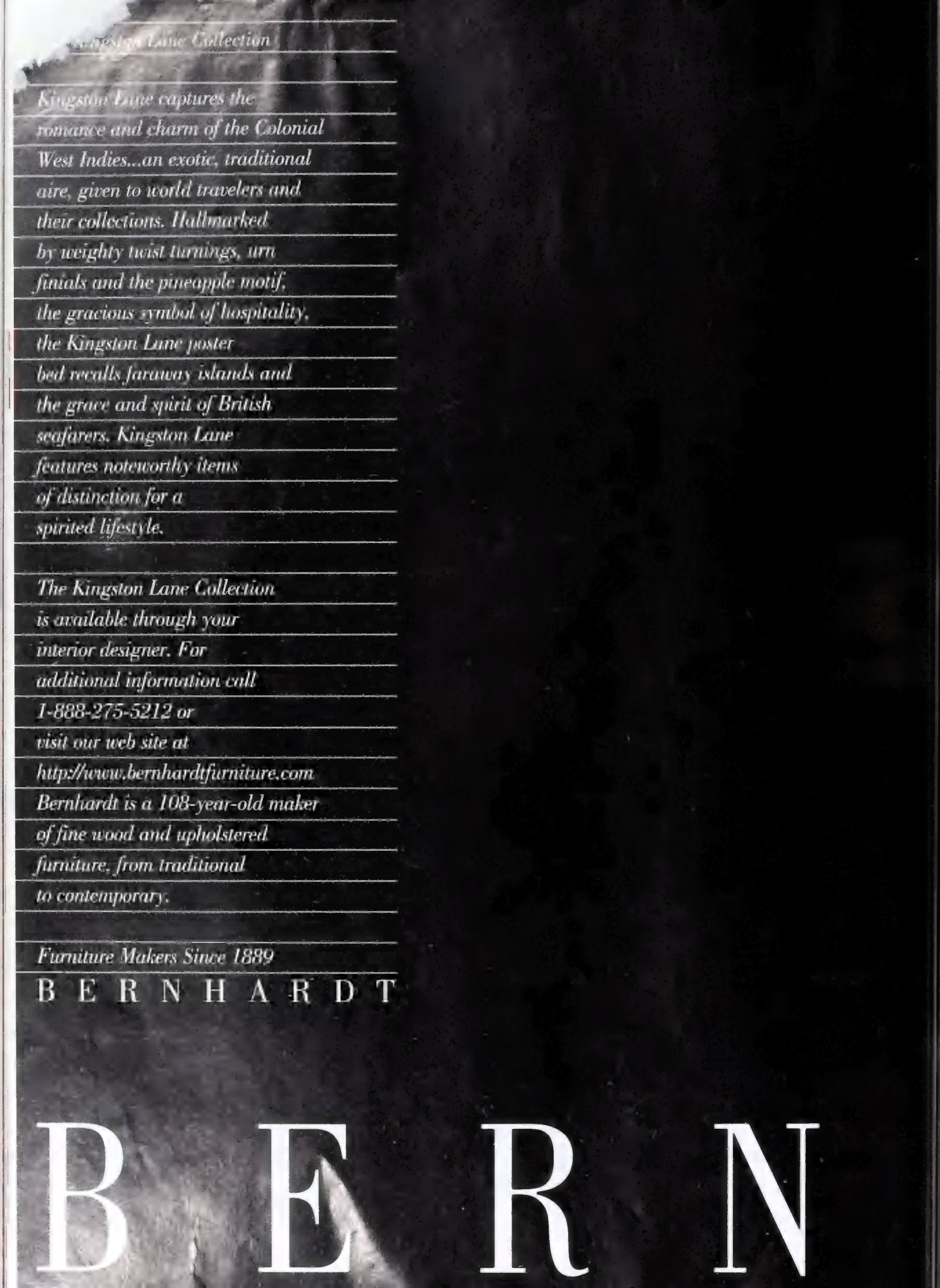
Perhaps you should think of it as a luxury vehicle with room for a lot more luxury. Presenting the new 1998 Chrysler Town & Country LXi. Rich, leather-trimmed interior, Dual Zone Temperature Controls for personalized comfort, eight-way power front seats with driver's memory feature, a heated front seats, 10-speaker 200-watt concert CD sound system and, of course, room for seven. T Chrysler Town & Country LXi. Regrettably, the only thi



om for is further elaboration. For more
ation, simply call 1.800.CHRYSLER or
it www.chryslercars.com. We promise
perience will be anything but typical.

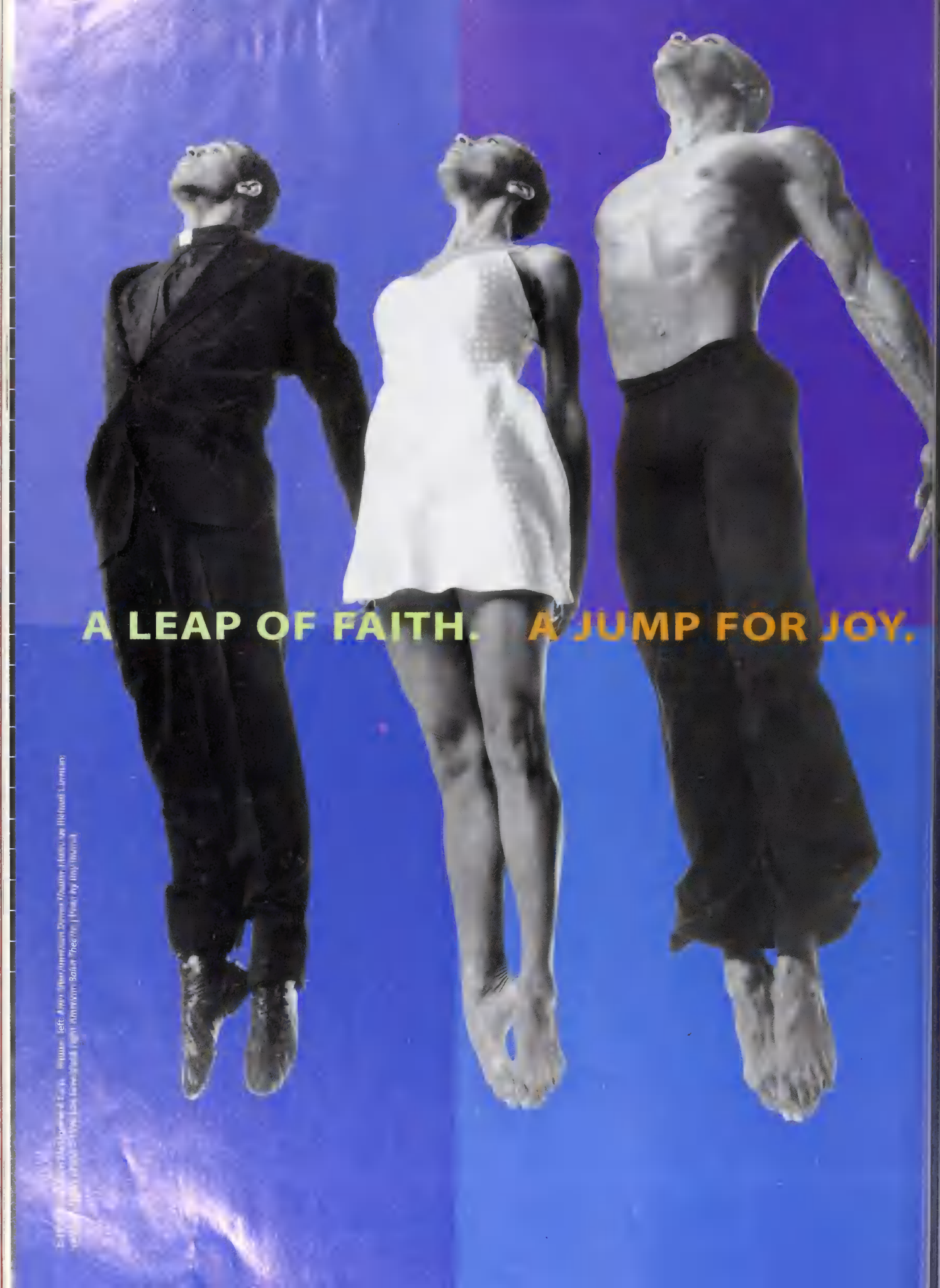
C H R Y S L E R

ENGINEERED TO BE GREAT CARS


The Kingston Lane Collection
Kingston Lane captures the romance and charm of the Colonial West Indies...an exotic, traditional aire, given to world travelers and their collections. Hallmarked by weighty twist turnings, urn finials and the pineapple motif, the gracious symbol of hospitality, the Kingston Lane poster bed recalls faraway islands and the grace and spirit of British seafarers. Kingston Lane features noteworthy items of distinction for a spirited lifestyle.
The Kingston Lane Collection is available through your interior designer. For additional information call 1-888-275-5212 or visit our web site at http://www.bernhardtfurniture.com
Bernhardt is a 108-year-old maker of fine wood and upholstered furniture, from traditional to contemporary.
Furniture Makers Since 1889
BERNHARDT
BERN



A R D T


A LEAP OF FAITH.
A JUMP FOR JOY.



A 25 YEAR CELEBRATION OF DANCE.

Center stage and on the edge.

Alvin Ailey American Dance Theater. American Ballet Theatre. The Joffrey Ballet. Mark Morris Dance Company. Parsons Dance Company. Pilobolus. All touring nationally this year, these are just a few of the hundreds of dance companies bringing innovative works and new ideas to audiences across the country and around the world. In the past quarter of a century, dance in America has soared with an amazing spirit — from regional troupes just beginning to stretch their wings, to the most accomplished national companies expanding the boundaries of the art form.

The Philip Morris family of companies celebrates this innovative spirit as we mark our 25th anniversary of support for dance in America. It's just a part of our ongoing commitment to visionary individuals and pioneering organizations who enhance the quality of our world.

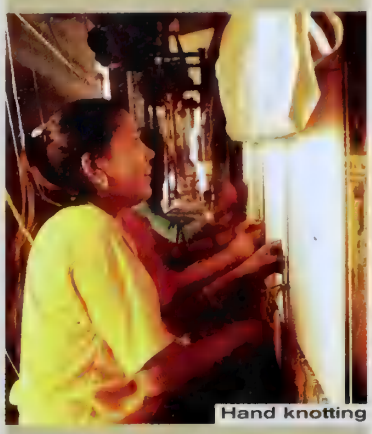
Supporting the spirit of innovation.

PHILIP MORRIS COMPANIES INC.

KRAFT FOODS, INC. KRAFT FOODS INTERNATIONAL, INC. MILLER BREWING COMPANY

PHILIP MORRIS INTERNATIONAL INC. PHILIP MORRIS U.S.A.


Marsovan flax


Hand knotting

Precisely
Imprecise

Perfectly
Imperfect...

TUFENKIAN TIBETAN CARPETS


Mt. Peonies tan/black


Marsov... golden brow...

This preview collection is **only** available at the following selected Tufenkian showcase dealers:

Pelham, AL / 205.663.2310
ISSIS & SONS CARPET & ORIENTAL RUG

Scottsdale, AZ / 602.941.2995
DAVID E. ADLER, INC.

San Diego, CA / 619.536.9118
OUTRAGEOUS RUGS

San Francisco, CA / 415.626.1005
FLOORDESIGNS (To The Trade Only)

Santa Barbara, CA / 805.965.0011
HAYWARD'S

Toronto, Canada / 416.785.7885
ELTE CARPETS, LTD.

Denver, CO / 303.722.4700
FLOOR COVERINGS BY CPA

Washington, DC / 202.364.6666
NAZARIAN BROS., INC.

Delray Beach, FL / 561.997.1688
ABC CARPET & HOME

Miami, FL / 305.576.5900
CARPET CREATIONS

Atlanta, GA / 404.262.1720
DESIGNER CARPETS

Chicago, IL / 312.670.2370
ORIENTAL RUGS INT'L (ORI)

Evanston, IL / 847.475.0010
OSCAR ISBERIAN RUGS

Indianapolis, IN / 317.255.4230
JOSEPH'S ORIENTAL RUG IMPORTS

Kansas City Area, KS / 913.362.2006
MUNDY & YAZDI ORIENTAL RUGS

Mandeville, LA / 504.674.0087
PEEL & CO. DECORATIVE RUGS

Boston, MA / 617.426.3302
STEVEN KING, INC.

Bloomfield Hills, MI / 248.647.5250
McQUEEN'S CARPETS & RUGS

Minneapolis, MN / 612.922.6000
CYRUS CARPETS

Durham, NC / 919.419.0963
FARGO HANNA, LTD.

New York, NY / 212.674.1144
ABC CARPET & HOME - 6TH FLOOR

Portland, OR / 503.222.3428
TUFENKIAN EXTRAORDINARY CARPETS & RUGS

Philadelphia, PA / 215.557.7990
MARC PHILLIPS DECORATIVE RUGS

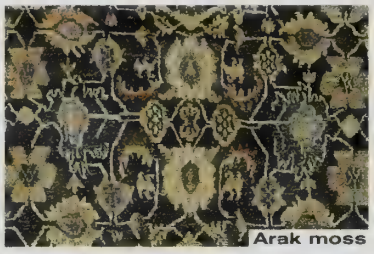
Pittsburgh, PA / 412.421.8828
WEISSHOUSE

Dallas, TX / 972.[illegible].5757
San Antonio, TX / 210.826.9895
ORIENTAL RUG GALLERY OF TEXAS

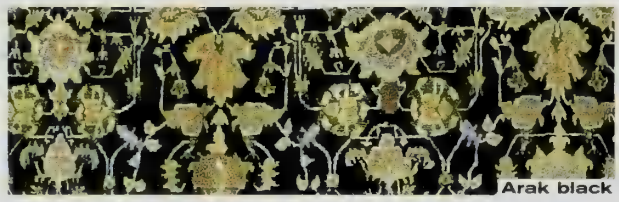
Seattle, WA / 206.7[illegible].0423
WHITNEY & CO.

800.435.7568, EXT. 22
[illegible] brochure and the dealer [illegible]

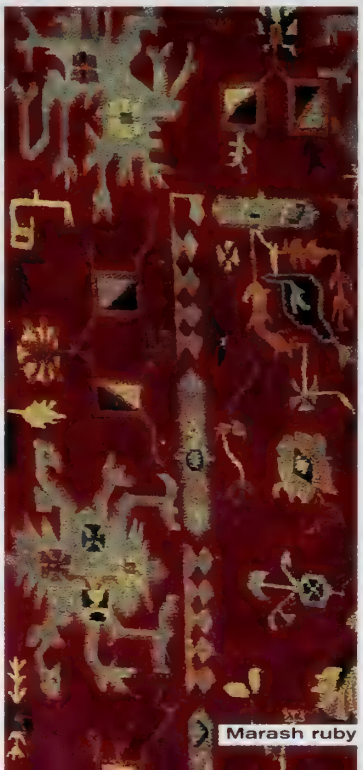

Marash bark


Arak moss


Marash deep pi...


Arak black


Marash beige


Marash ruby


Hand cardi...

and therein lies
the charm.

T U F E N K I A
TIBETAN CARPE...

Tufenkian Tibetan Carpets protects all of its orig... designs with US and International copyrights.

© 1996 Larson-Juhl



LARSON-JUHL
CUSTOM FRAMES THE BEAUTY OF YOUR HOME

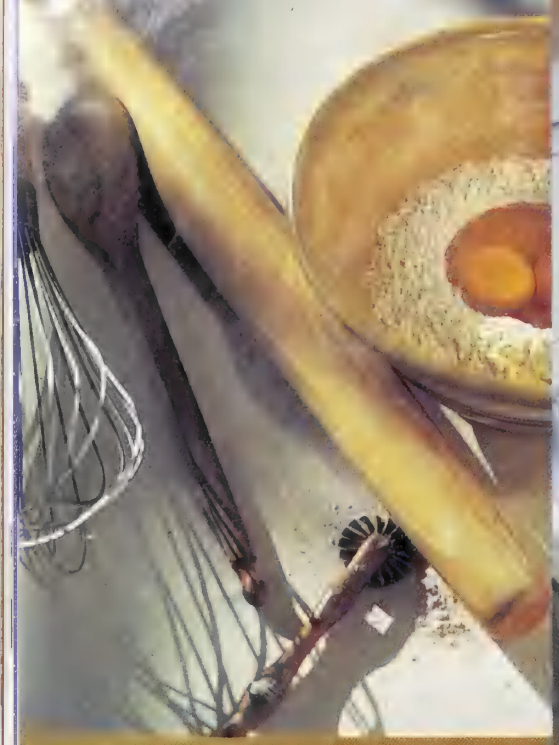


A great frame does more than beautify the art it surrounds. It touches the entire room, adding elegance and personal style. For the best in custom frames, ask your framer to see the Larson-Juhl Collection.

SHOWN: "CASTILLANO" FRAME. THROUGH CUSTOM FRAMERS AND DESIGNERS.

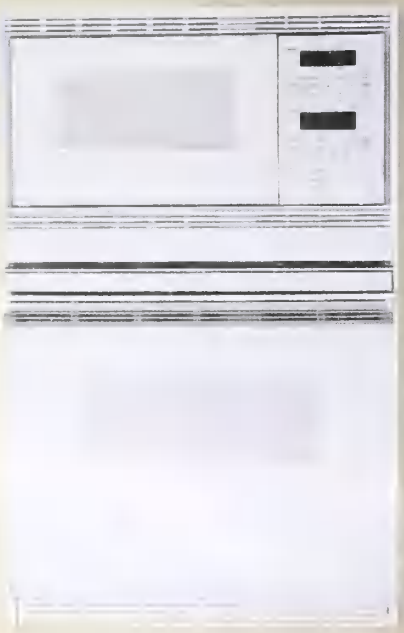
LARSON·JUHL

ADDING ARTISTRY TO ART
WARMTH TO LIVING



GET A LOAD OF OUR *shiny* NEW TOYS.





Playing in the kitchen is a whole lot of fun. But just imagine how much mor fun it could be with our newly redesigned Kenmore cooking appliances.

Like sealed gas and radiant, ceramic cooktops made of smooth, molde surfaces that are as sponge-friendly as they are gorgeous.

Ovens measuring 30% larger than most (for a 30% larger Thanksgiving turkey

And built-in convection ovens with fans that continuously circulate ai throughout, so temperatures stay even and so do your cakes.

High-performance and lots of it. Shouldn't you consider the brand that's i more than one out of two homes in America?

Kenmore

THE INNOVATIVE SIDE OF **SEARS**

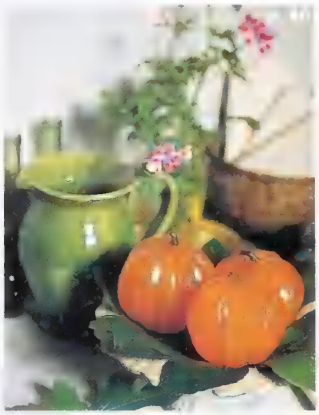
© 1995 Sears, Roebuck and Co.



CONTENTS

ON THE COVER: Joanna Cottrell uses white flowers only in her Manhattan living room, and she scrupulously avoids the traditional red and green for Christmas. Instead, her marble mantel, original to the house, wears a holiday garniture of clear glass and mercury glass in front of a Moroccan mirror in which Moroccan lanterns are reflected. See page 88. Photograph by Jonn Coolidge.

79 THE MANY MOODS OF CHRISTMAS
The editor's page



80 CHRISTMAS PAST, CHRISTMAS PRESENT
A French floral designer rekindles the holiday glow of his childhood in a 300-year-old Provençal town house. By Christopher Petkanas

88 NEW AGE-LESS CHRISTMAS The owner of a Manhattan town house creates a holiday setting that proves multiculturalism and serenity *can* mix. By Carol Prisant



94 GUARDIAN ANGELS House Beautiful gave a group of interior designers the same Christmas angel to dress and the results were heavenly. Let them inspire your own. By Jill Kirchner

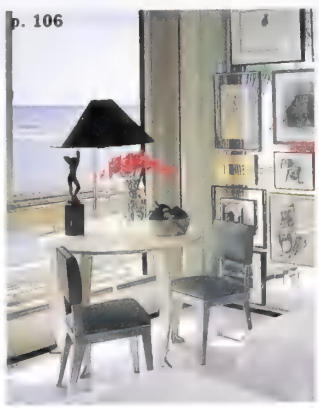
96 HANDMADE HOLIDAY
A San Francisco house glows discreetly with the Victorian charm of new antique-paper ornaments. By June Kurt



100 THE CITADEL OF LIGHT
Thirteen years and a billion dollars in the making, the Getty Center puts Los Angeles on the international cultural map. By Martin Filler

106 MR. BEENE IN HAWAII In his idyllic island retreat, a visionary fashion designer furnishes crisp, tailored, iconoclastic rooms. By Christine Pittel

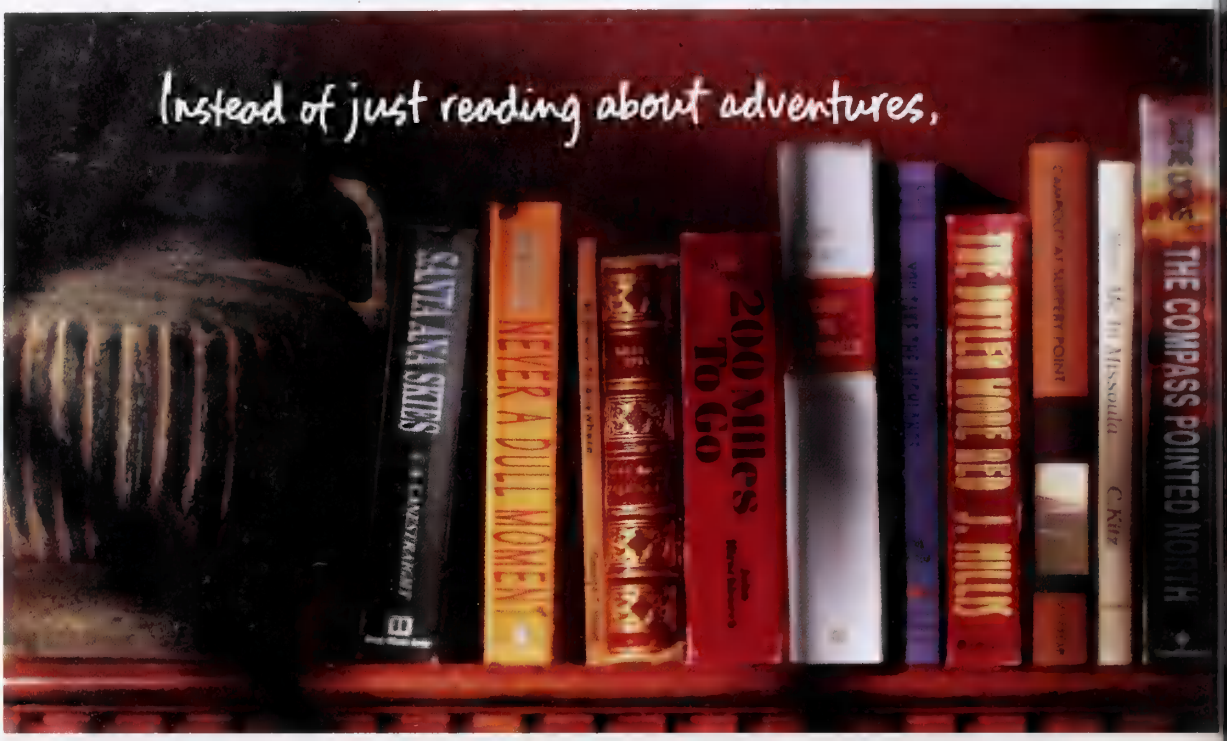
112 COLORFUL COLLABORATION



A decorator and her architect husband bring both visual panache and practical child-proofing to their 1920s suburban house. By Elizabeth H. Hunter

120 LIVING FREE The site could not be more urban, but the architects of this Chicago house succeeded in giving their clients sunny, wide-open spaces. By Susan Zevon

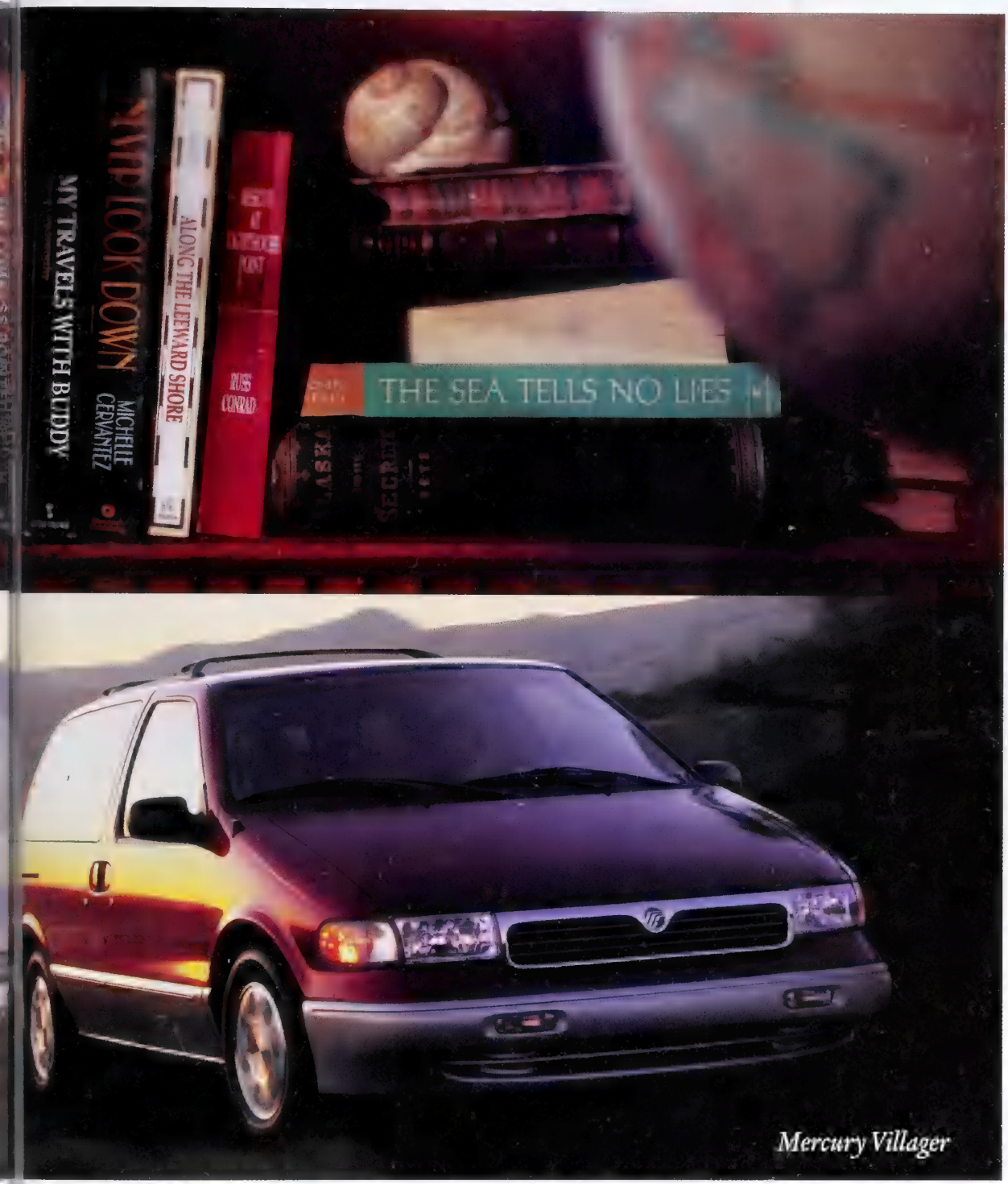
126 GRAND ILLUSIONS Spectacular holiday desserts are easy to assemble—with a little help from the bakery. By Jane Ellis





Imagine yourself in a Mercury

You could fill a few books on the shelf with your own experiences. Here's to setting off in search of them—in a versatile Mercury like the go-anywher



ck-anything Villager. We designed it to surround
u and your family in comfort. And threw in a sliding
r seat to accommodate virtually anything or anyone
you'll be taking on your next great adventure. Call
1 800 446-8888 for a free brochure or visit our web site
at www.mercuryvehicles.com for more information.



p. 28

20 THOUGHTS OF HOME
Winter Blankets. By Teresa Wendel

28 STYLE BEAT What to give and receive this year? Designers offer imaginative ideas

36 NEWS Midcentury furniture by T.H. Robsjohn-Gibbings is reissued. An antiques shop opens in an empty church. A Los Angeles designer gets a retrospective. A gallery for artist-crafted Judaica expands

38 SCRAPBOOK Card Sharp. By Margaret Kennedy

40 GOOD WORKS Interior designers craft Christmas stockings and treetop angels to benefit a New York charity By Jill Kirchner



p. 40

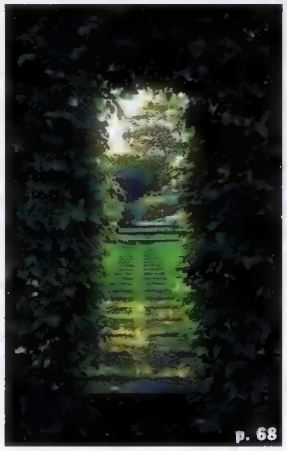


p. 36

44 ON STAGE A jazz-inspired version of Tchaikovsky's *Nutcracker* By Suzanne Charlé

46 ABOUT BOOKS
Our recommendations for every decorator, gardener, cook, and armchair architect on your list

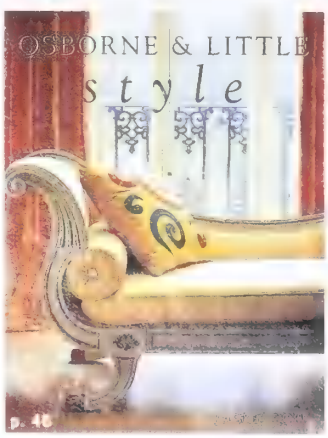
48 PRESERVATION
The fascinating restoration of Poplar Forest, Thomas Jefferson's second home
By Dale Mackenzie Brown



p. 68

68 IN THE GARDEN Mien Ruys, with her strong modernist designs and passion for perennial borders, is the grande dame of Dutch gardening. By Suzanne Charlé

76 COLLECTING A pair of indefatigable collectors fill their Brooklyn house with McCoy pottery. By Cara Greenberg



p. 46

132 GOOD FOOD A contemporary spin on classic savouries. By Jane Ellis

136 ASK THE EXPERTS
Antiques prices and provenances

142 READER INFORMATION
Where to find it

145 BEAUTIFUL FINDS

150 HOMING IN
Nativity Scenes. By Phyllis Theroux



1997 Intel Corporation. BunnyPeople™ character trademark and copyright 1997 Intel Corporation. All rights reserved.

It's the new look.

The Pentium® II processor for a whole new style of computing.

MMX™ intel inside pentium® II processor

Intel's engineers have done it again. Their latest design, the Pentium® II processor, is unlike anything you've ever seen—from its unique package to the amazing effect it has on your multimedia applications. That's because it's been designed with new architectural features, plus Intel MMX™ media enhancement technology. Now, enhancing your favorite photos or making a video phone call on your PC is better than ever. The Pentium II processor. You'll love what it does for your image. ▶ www.intel.com/home

intel®

The Computer Inside.™



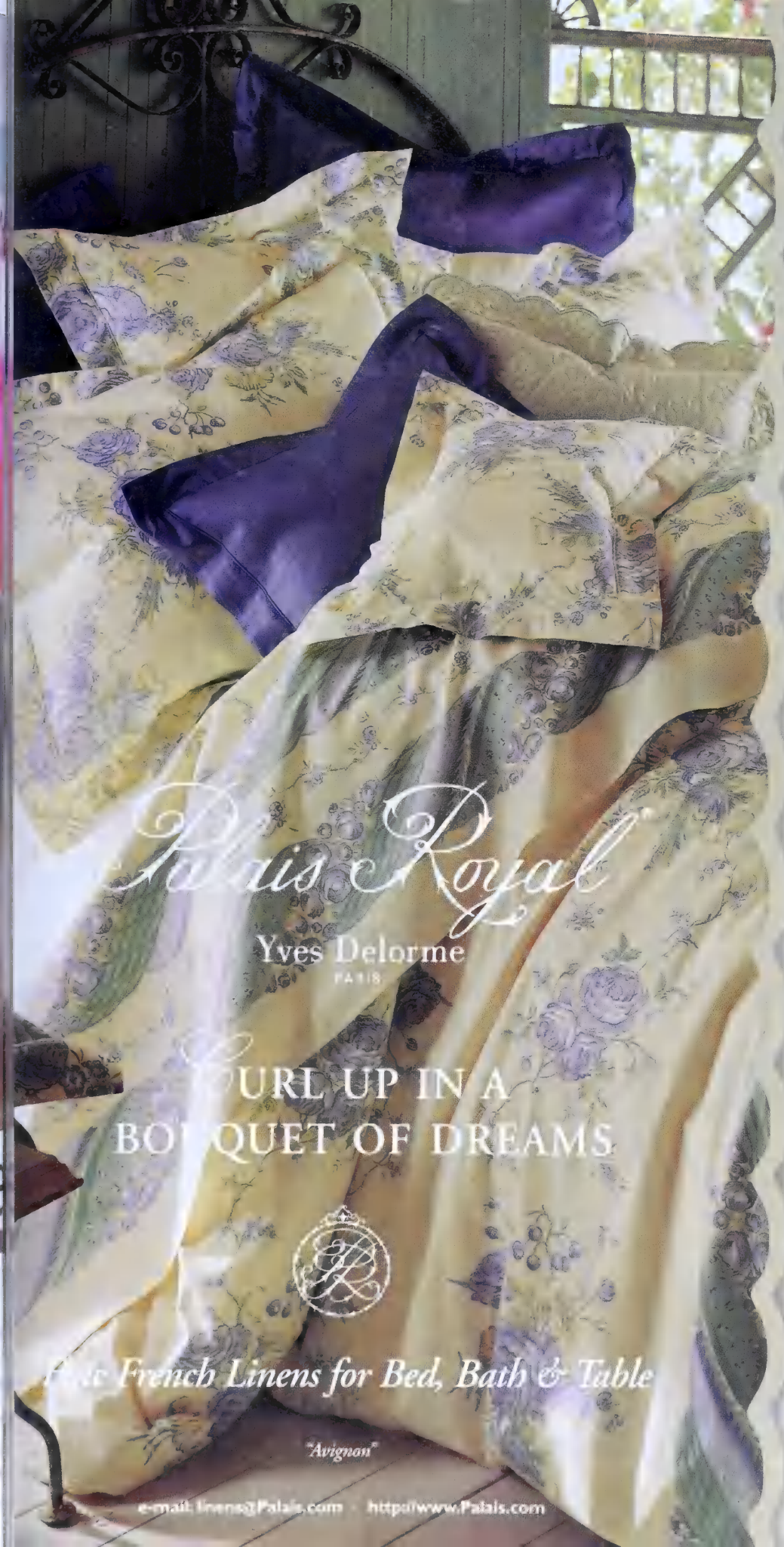
The "Provence" Collection of solid cherrywood and hand-matched veneers is made in France and available in 18 hand-applied finishes and colors. The bedroom as shown is available for immediate delivery. For a Grange catalogue send $10 to Grange Furniture, Inc., 200 Lexington Avenue, New York, NY 10016

Grange

1·800·GRANGE·1

SHOWROOMS ATLANTA 404·237·3641 • BOSTON 617·542·3172 • CHICAGO 312·527·191
DALLAS 214·744·9007 • DANIA 954·925·8895 • DENVER 303·777·1866 • LOS ANGELES 310·659·7898 • NEW YORK 212·685·9057
PHILADELPHIA 215·557·0118 • SAN FRANCISCO 415·863·6406 • SEATTLE 206·624·9454 • TROY 248·649·9372 • WASHINGTON, DC 202·488·095

STORES GRANGE Naples, FL 941·262·2448 • PORTICO NEW YORK Spring St., NY 212·941·772
West Broadway, NY 212·941·7800 • Broadway, NY 212·328·4343 • Columbus Ave., NY 212·579·950
Bridgehampton, NY 516·537·1449 • Short Hills, NJ 201·564·9393 • Greenwich, CT 203·629·570
Westport, CT 203·222·8201 • Chestnut Hill, MA 617·964·9797 • SCANDIA DOWN Kansas City, MO 816·753·414



AVAILABLE THROUGH THESE FINE STORES

ALABAMA
Birmingham CHRISTINE'S (205) 871-8297
Tuscaloosa THE LINEN CLOSET (205) 345-4050

ARIZONA
Scottsdale THE LINEN LINE (602) 951-0694

CALIFORNIA
Alamo OVERTURES (510) 838-8188
Burlingame POMERANIA DOWN (415) 342-6767
La Jolla EVERETT STUNZ (800) 883-3305
Los Gatos THE MAIDS' QUARTERS (408) 395-1980
Modesto LINO BELLA (209) 491-0931
Sacramento CALLA LILY (916) 564-1800
St. Helena VANDERBILT & CO. (707) 963-1010

COLORADO
Edwards LA MAISON ENCHANTÉE (970) 926-7750

CONNECTICUT
Greenwich LYNNENS, INC. (203) 629-3659

DELAWARE
Wilmington PALAIS ROYAL (302) 656-3700

FLORIDA
Naples GATTLE'S (800) 344-4552
Tampa VILLA ROSA (813) 831-6189
West Palm Beach PIONEER LINENS (800) 207-5463

GEORGIA
Atlanta C'EST MOI (404) 467-0095
PALAIS ROYAL (770) 438-7100
Roswell THE CHANDLERY (800) 440-4789

ILLINOIS
Chicago ARRELLE FINE LINENS (800) 288-3696
Winnetka BEDSIDE MANOR (847) 441-0969

IOWA
West Des Moines CELLA CELLARS (800) 882-3961

MARYLAND
Annapolis PALAIS ROYAL (410) 224-0015
Baltimore PALAIS ROYAL (410) 828-4777
Bethesda PALAIS ROYAL (301) 897-5009

MASSACHUSETTS
Chestnut Hill SCANDIA DOWN (617) 969-7990

MINNESOTA
Edina NATURAL BED & BATH (612) 920-8038

MISSOURI
St. Louis SALLIE (800) 257-9167

NEBRASKA
Omaha THE LINEN GALLERY (402) 399-5242

NEW JERSEY
Pennington ASHTON-WHYTE (609) 737-7171
Red Bank DOWN TO BASICS (732) 741-6800
Sea Girt CLASSIC HOME (732) 449-6464
Upper Montclair TESORI (973) 655-1511

NEW YORK
New York ABC CARPET & HOME (212) 473-3000
BERGDORF LINENS (212) 753-7300 *ext:8177*
GRACIOUS HOME (212) 988-8990

NORTH CAROLINA
Boone DEWOOLFSON DOWN (800) 833-3696
Wilmington LINENS & LACE (910) 256-4824

OHIO
Aurora THREE ELYSABETHE'S (330) 562-4544
Cincinnati GATTLE'S (800) 634-4369

OKLAHOMA
Tulsa THE DOLPHIN BED & BATH (918) 743-6634

OREGON
Portland VIRGINIA JACOBS (503) 241-8436

PENNSYLVANIA
Lancaster BED & BATH AFFAIR (717) 299-6676
Philadelphia PALAIS ROYAL (215) 508-1288
Pittsburgh FEATHERS (800) 382-9967

SOUTH CAROLINA
Charleston PALAIS ROYAL (803) 853-4331
Columbia MAIS OUI, LTD. (800) 850-7164

TENNESSEE
Memphis RÊVERIE FINE LINENS (800) 783-6188

TEXAS
Dallas THE LINEN GALLERY (214) 522-6700
Houston LONGORIA COLLECTION (713) 467-8495

VIRGINIA
Alexandria PALAIS ROYAL (703) 549-6660
Charlottesville PALAIS ROYAL (804) 979-4111
McLean PALAIS ROYAL (703) 356-3085
Richmond PALAIS ROYAL (804) 353-8701
Virginia Beach PALAIS ROYAL (757) 425-6963

WASHINGTON
Bellevue SCANDIA DOWN (425) 455-5535

WISCONSIN
Kohler PAST BASKET (800) 401-9820

house beautiful

highlights

CALENDAR OF EVENTS

DECEMBER

HOME FOR THE HOLIDAYS

Pacific Design Center
West Hollywood, CA

House Beautiful celebrates the opening of the new Randolph & Hein showroom at the Pacific Design Center. Cocktail reception by invitation only. December 4th

CALIFORNIA WINTER MARKET '98

January 23-26
San Francisco Design Center
San Francisco, CA
2 Henry Adams Street

The newest in home furnishings and accessories, available to the trade at San Francisco Design Center's 150 showrooms. For more information call (415)490-5800. Open to the trade only.

ROOM SERVICE BY PRESENT TENSE

See dates and locations below

House Beautiful and *Present Tense*, the source for hand painted elegance in tableware and fine gifts, invite you to meet tabletop designer Beth Rawlinson, who will sign your purchases and provide personalized "room service": tips to accessorize your home and adorn your table with *Present Tense* pottery. For more information call 1-800-282-7117.

December 4 -
The Chandlery, Roswell, GA
December 6 -
Mason Jewelers, Huntsville,AL
December 11 -
Pitt Petri, Buffalo, NY
December 13 -
Michael C. Fina, New York, NY

house beautiful

LOUIS OLIVER GROPP
Editor in Chief

MARGARET KENNEDY
Editor

Executive Editor — CAROLYN SOLLIS
Art Director — ANDRZEJ JANERKA
Managing Editor — DEBORAH L. MARTIN

Features Editor — ELAINE GREENE
Articles Editor — JANE MARGOLIES
Senior Editors — KATHLEEN MAHONEY, ELIZABETH H. HUNTER
Editor at Large — WENDY GOODMAN

DECORATING
Decorating Director — DARA CAPONIGRO
Senior Editors — SARAH KALTMAN CANTOR, CAROLYN ENGLEFIELD (Paris)
Editors — ELIZABETH MAYHEW, JODY THOMPSON-KENNEDY (West Coast)
Assistants — FROUWKJE GILKEY, OLGA NAIMAN

ARCHITECTURE
Senior Editor — SUSAN ZEVON
Assistant — SARA MARISA BLISS

FOOD AND ENTERTAINING
Senior Editor — JANE BACON ELLIS
Associate — MARY-ELLEN WEINRIB

ART
Associate Art Director — JENNIFER CARLING
Art Manager — MEREDITH LUBBEN
Designer — SARAH A.S. BALL
Computer Artist — BARTEK MALYSA

COPY
Research Editor — PHYLLIS BARTLETT
Copy Editor — WILLIAM IRVINE
Features Assistant — CHRISTINA WILSON

ELECTRONIC PRODUCTION
Administrator — ANGELA C. TAORMINA
Copy Manager — LILLIAN LABATE DONDERO

Assistant to the Editor in Chief — JESSICA L. GOLDBERG
Assistant to the Executive Editor — CHAR HATCH LANGOS
Administrative Coordinator — MADELINE E. ROBERTSON
Reader Service — MARY-ELLEN WEINRIB
Editorial Assistant — ALFRED NIVENS

CONTRIBUTING EDITORS
Features — MARTIN FILLER, CHRISTOPHER PETKANAS, CHRISTINE PITTEL
Gardening — KEN DRUSE
Special Projects — BEVERLY McGUIRE SCHNUR
Ask the Experts — RALPH AND TERRY KOVEL

MARKET EDITORS
Style Beat — ELIZABETH MAYHEW
Furniture — KATHLEEN MAHONEY, ELIZABETH MAYHEW
Fabrics/Wall Coverings — SARAH KALTMAN CANTOR, KATHLEEN MAHONEY
Domestics/Window Treatments — SARAH KALTMAN CANTOR
Tabletop — DARA CAPONIGRO
Lighting/Accessories — FROUWKJE GILKEY
Floor Coverings — KATHLEEN MAHONEY
Electronics — KATHLEEN MAHONEY, OLGA NAIMAN
Building/Remodeling — SARA MARISA BLISS
Kitchens/Baths — KATHLEEN MAHONEY
Cosmetics — DARA CAPONIGRO

AT THE HEART OF A GREAT FRAGRANCE

is a scent that becomes yours alone.

It introduces you, compliments you, pleases you.

The classic fragrances of Tiffany.



VISIT TIFFANY & CO., DAYTON'S, HUDSON'S OR MARSHALL FIELD'S TO SAMPLE THE FRAGRANCES OF TIFFANY.
FOR OTHER LOCATIONS AND INQUIRIES PLEASE CALL 800-526-0649.



HomeArts
http://homearts.com

house beautiful

CINDY SPERLING SPENGLER
Vice-President/Publisher

KATE KELLY SMITH
Advertising Director

DONALD SCHMOLL
Marketing Director

ANGUS MACAULAY
Eastern Sales Manager

NEW YORK
ROSEANNE F. AMOILS, BARBARA BOULWARE, LYNN GALVIN, JENNIFER H. ROBERTS
1700 Broadway, New York, NY 10019
(212) 903-5100; Fax: (212) 586-3439

DIRECT RESPONSE
Corporate Director MARY HAYES Senior Account Manager KARA PALAZZOTTO
(212) 649-3228; Fax: (212) 258-2253

CHARLOTTE
Manager JAMES P. BLAZEVICH
Carillon Building, 227 West Trade Street, Charlotte, NC 28202 (704) 348-8000; Fax: (704) 376-3926

CHICAGO
Manager JENNIFER A. SMYTH
Account Executives PATRICIA M. SMALL, AMY SNYDER
1 South Wacker Drive, Chicago, IL 60606
(312) 984-5151; Fax: (312) 984-5110

DALLAS
TERRIE REDDING, BETH WEST
Ingersoll Redding & Partners 14840 Landmark Blvd., Suite 230, Dallas, TX 75240
(972) 980-8983; Fax: (972) 385-0347

DETROIT
Manager CLAUDIA A. WEHRLE
Hearst Magazine Sales, Inc. 2301 West Big Beaver Road, Troy, MI 48084
(810) 649-1587; Fax: (810) 643-8160

WEST COAST
Manager J. MICHAEL LITTLE
3000 Ocean Park Boulevard, Santa Monica, CA 90405
(310) 314-7363; Fax: (310) 450-7895

MILAN
LUCIANO BERNARDINI DE PACE
Via Cappuccini 8, 20122 Milan
39-2-796-451; Fax: 39-2-760-08156

Business Manager RAE M. CAZZOLA
Advertising Production Manager GERALD LODATO
Assistant Production Manager ERIC D. BURGESS

MARKETING & PROMOTION
Promotion Director SUSAN WALTON
Promotion Manager KIMBERLY F. PFEIFLE
Marketing/Promotion Associate MICHAEL DICHIARA
Marketing/Promotion Assistants BAILEY BRADSTREET
MAUREEN MALETTA
Special Projects LISA A. LACHOWETZ
Research Director JAY POWELL
Research Associate MARIELLA NARDI

Assistants AMANDA FURR (Charlotte), NANCY MEIERKORT (Chicago), STEPHANIE BOUDREAUX (Dallas), KRISTIN PALIZZI (Detroit), URSULA EDWARDS (West Coast)

PUBLISHED BY THE HEARST CORPORATION
President & Chief Executive Officer
FRANK A. BENNACK, JR.
Chairman GEORGE R. HEARST, JR.
Executive Vice-President & Chief Operating Officer
GILBERT C. MAURER
Executive Vice-President
VICTOR F. GANZI

President, Hearst Magazines Division
CATHLEEN BLACK
Executive Vice-President K. ROBERT BRINK
Executive Vice-President MARK F. MILLER
Senior Vice-President, Group Publishing Director
ANNE SUTHERLAND FUCHS
Publishing Consultant RICHARD E. DEEMS
Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

MAILING LISTS: From time to time we make our subscriber list available to companies that sell by mail goods and services that we believe would interest our readers. If you would rather not receive such mailings, please send your current mailing label or exact copy to: HOUSE BEAUTIFUL, Mail Preference Service, PO Box 7024, Red Oak, IA 51591-0024. SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide first-copy delivery either to the Postal Service or to alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions: $19.97 for 1 year, $37.97 for 2 years. Canada and all other countries, add $16 for each year. Canada BN NBR 10231 0943 RT. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, PO Box 7174, Red Oak, IA 51591; or call 515-282-1508.

Printed in USA

HomeArts
http://homearts.com


The Elegance and Magic of Christmas
1997
GLASS ORNAMENTS BY Christopher Radko WHEN ONLY THE BEST WILL DO
Available at better gift stores nationwide including Neiman Marcus, Marshall Field's, Saks Fifth Avenue, Bloomingdale's, Lord & Taylor, Dayton's, Hudson's, and Bergdorf Goodman. For additional purchasing information please call 1-800-RADKO-75.



WINTER BLANKETS

By Teresa Wendel

All week long there have been low clouds in the valley. "Looks like snow," the commuters claim, eyeglasses fogging up as they locate a seat on the heated bus. "It's going to be an early winter."

The driver listens as he pulls the bus onto the street. Every year his passengers bring out the same superstitions. He has heard them all. Deer in your orchard? Dog's coat thicker this year? Squirrel tails bushier? Caterpillars fuzzier? Signs of a hard winter.

"It's too soon for snow," the bus driver disagrees. "Clouds are too low." He checks his mirrors and pulls into traffic. "See these clouds? They're only in the valley. If you go higher up—Mission Ridge, Wenatchee Heights, Leavenworth—it's clear as a bell up there." An amiable hint of smugness warms his smile, reflected in the rearview mirror. "You want snow?" he continues. "Look for high clouds. High clouds mean snow."

The bus driver is my husband, Kurt—the weather expert. A bit over-confident? Brazenly self-assured? You bet. Kurt is generally right. "But only when it comes to the weather," I am inclined to let him know.

It is early November, and I watch for winter's approach. Several weeks pass. I am walking home from work. The temperature has dropped, and tenacious autumn leaves are falling to the ground. Haloed in fog all week, Saddlerock now rises clearly before me. The hills that surround this landmark are stark and brown. A compact layer of dark gray clouds stagnate well above them. High clouds. Still clouds. Thick clouds. Snow clouds. I hurry home and fold an extra blanket across the foot of each bed.

"A blizzard by morning," Kurt informs me, shaking my shoulder just as I nod off to sleep. I roll over, tugging the covers with me to show my annoyance. Sure enough, the scrape of the snowplow wakes me up in the middle of the night. I curl up and snuggle down. The clank of tire chains clattering down our busy street soon lulls me back to sleep. Eight inches of fluffy powder blanket the ground by breakfast time. And it is still drifting down.

My growing-up years were spent north of Seattle, where the winters are rainy and mild. Now we live on the eastern side of Washington state—characterized by an extreme climate. Though I love the snow, I do not favor the cold. Too bad the two go hand in hand, but I quickly learned the secrets of keeping warm. Mittens keep your hands toastier than gloves. Wool insoles protect your feet against frozen ground. Wear a hat—you lose most of your body heat through your head. Dress in layers and natural fibers. Wear cotton next to your skin, scratchy wool on the outside. If you keep your chest and abdomen insulated, your extremities will stay warmer as well.

Ironing shirts is a pleasant chore in the winter. So is washing dishes. Both activities keep your hands warm. >







Parenthood Incognito.



Lumina LTZ Just because you've got kids doesn't mean you've got to drive a car that screams parenthood. Not when you can drive a Chevy Lumina LTZ. Sure, it takes care of the kids. The fact is, no six-passenger car in its class* offers you as many safety features for the money. On top of that, Lumina LTZ also looks after you. It's designed to perform and look like the car you'd have driven before you needed four doors and room for everyone and their stuff. And now that you do, well, Lumina LTZ just gives you one less thing to worry about.

Genuine Chevrolet
The Cars More Americans Trust.

Call 1-800-950-2438 or visit www.chevrolet.com *Excludes other GM products. Lumina is a registered trademark and Chevy is a trademark of the GM Corp. ©1997 GM Corp. Buckle up, America!®



© 1996 American Express Travel Related Services Company, Inc.

I check each quilt and make necessary repairs before putting two on each bed. A third is folded across the foot—often needed in our drafty rooms

The quickest way to heat up the kitchen is baking a batch of cookies. The best winter cookies are gingery molasses, rolled in granulated sugar. Candles may not raise the temperature of a room, but they certainly warm it up. Nothing will comfort you more than the pressed-down feeling of a pile of quilts on a freezing winter night.

I wonder how people ever survived without modern conveniences. The best seat in our living room is on the floor, over the electric heat register. For a quick warm-up, I hold the blow-dryer on "low" under my sweater. The electric heating pad warms our feet at the foot of the bed. I put my T-shirt in the microwave, set it for thirty seconds, and when the beeper goes off I have something nice and comfy to put on.

"They should print a caution about that in the owner's manual," Kurt warns every time I do it. He has always been a stickler for following instructions. But I haven't scorched an undershirt yet. Kurt shakes his head and runs his underwear down to the clothes dryer in the basement—a slower but safer way, he believes, to warm it up.

"Don't forget your hat," I remind my daughter, tossing it in her direction. It is made of Polarfleece—the ultimate in cold-weather protection. "But Mom, I'm already so layered I can barely bend my arms and legs." Kasey rolls her eyes and hurries off to school. Thirteen years old, and she is just beginning to test my authority.

Nearly a week has passed since the first snow. There is an icy bite in the air. High clouds move across the coast and over the mountains. Our little house creaks and shivers. Everything is turned upside-down as we ready ourselves for another storm. Cold weather gear is resurrected from basement cupboards and closets. Wool coats and sweaters appear, smelling of southernwood—an herbal moth repellent. Nylon snow pants are swished from a shelf. I fold up the bright summer tablecloths and store them at the bottom of a kitchen drawer. Table linens in more somber colors—blue, rust, apricot, and beige—go to the top of the stack. Tottering on a kitchen chair, I retrieve my large collection of candlesticks from the highest shelf in the hallway cupboard. They are placed about the house—singly and in groups—on windowsills, tables, night stands. I pile afghans and lap quilts next to the sofa. Cotton sheets are stored away and mattresses are flipped over, then covered with bedclothes of thick flannel. I check each quilt and make the necessary repairs before putting two on each bed. A third is folded across the foot—often needed in our drafty bedrooms.

As soon as the frost lies thickly on our shaggy lawn, I begin to make restitution for a summer's worth of indolence and neglect. No more cold cereal. The first chilly morning is celebrated with a nourishing hot breakfast. I make oatmeal with raisins—topped with a dab of butter and a dash of cream. The next day it is French toast with real maple syrup, scrambled eggs and muffins, or hash browns fried in sausage drippings. I bring a mug of cocoa into Kasey's room to tempt her out of bed. I make it from scratch: Spoon a heaping teaspoon of unsweetened cocoa powder into a large mug. Add two heaping teaspoons of sugar, a pinch of salt, a tablespoon of milk. Mix it up well, then fill up the mug with milk. Stir again, and heat it in the microwave for a minute and a half. Top with a handful of baby marshmallows. You have never tasted cocoa this delicious.

My family endures a week of my good intentions. "Don't bother," Kurt finally insists, slicing up an apple and stirring a spoonful of honey into his >

WHERE CAN I BUY IT WITH

THE CARD



The American Express® Card is welcome at all kinds of places. Just ask Jerry, who uses his Card for everyday items, as well as for the things that make him, well, Jerry. In fact, it's so widely accepted, Jerry uses it wherever he goes. No kidding.

You can find items like Jerry's at these establishments:

Petland Discounts
IKEA
The Sports Authority
RadioShack
Crate & Barrel Furniture
Sears
Rand McNally Travel Store
Hammacher Schlemmer

And if you're in Jerry's neighborhood, New York City:

ABC Carpet & Home
Desco Vacuums
Bicycle Habitat
Food Emporium
Palazzetti
The Lighting Center, Ltd.
Nobody Beats The Wiz

http://www.americanexpress.com
AOL Keyword: American Express
TO APPLY CALL 1-800-THE CARD



do more

AMERICAN EXPRESS Cards

During the course of the winter she will roast the juiciest turkey, mix up the fluffiest biscuits, season the heartiest stew, make the creamiest clam chowder, bake the spiciest gingerbread

herbal tea. "Are you trying to send me to an early grave with all that cholesterol?" My husband keeps abreast of the latest health trends, yet he is married to a woman would not live in a world without Cheetos and Pepsi-Cola. I wipe the grease from the cast iron skillet—acknowledging without words that he may be right. In the space of a week I have gained two pounds. A layer of fat may provide insulation, but we are not living at the North Pole. I wish to maintain my slim figure at least through middle age.

The days slowly tick away. All summer long there were outings to the lake, to the mountains, to the air-conditioned mall. Trips to the farmer's market provided vegetables for tossed-together dinners—easy to prepare in a sweltering summer kitchen. I hurried through the household chores. Every spare moment was spent outdoors tending my little garden. I sought a spot for flowers of every color, every kind.

In the winter, life slows down. Our two cats—lolling in the garden all summer—are welcomed inside. We shelter in our snug little house, shrinking smaller still as the snow piles up on the roof, the icicles lengthen, and the snowbanks rise.

I huddle next to the heater and write long letters to our son Jake, living three thousand miles away on the opposite coastline of a frozen continent. Out comes the mending basket with a summer's worth of holey socks. Out comes the scrap bag and I begin another quilt. Out comes the knitting basket and skeins of yarn. My needles click in time to the music. The rollicking tunes of summer are replaced by music that is quieter and more reflective. I listen to my favorites—Haydn, Schubert, Bach. Kurt's musical preferences do not change with the seasons. In the brief pauses between movements, I hear the chunky rhythm of his electric guitar cutting through the floor as it rises from the basement. Kurt may feel overshadowed by a household of impetuous women, but his choice of music confirms that he has a wild side as well.

I start to serve dinner as soon as we see our daughter Alicia's headlights sweep the drive. It is already dark by 5:30. No more salad suppers enjoyed beneath shady branches of the honey locust in our backyard. I make soups and stews and chowders instead—breads and biscuits and dumplings, creamed chicken over cornbread, rice and beans, mounds of mashed potatoes with pork gravy. Stick-to-the-ribs, warm-your-tummy winter food. We seat ourselves around the table right next to the kitchen stove.

Kasey lays a fire in the living room fireplace and lights a match. We sit as close to the hearth as we can—scorching our backs—or lie on the floor with feet propped up to toast our toes. We read, pet a cat, scratch behind the dog's ears. There are games of rummy and hearts. Alicia and I face each other across the table, lining up our cards for separate games of solitaire. My older daughter is a capable young woman. She will always hold a winning hand. Because of our willful natures, we are sometimes at odds, but our disagreements have a way of dissolving during the long silences of our separate games. Perhaps it is the slapping of the cards on the table that releases the tension. We give up our differences and remain friends.

The winter days rage on—flurries of snow followed by days of bright, beautiful sun. It is a good thing you cannot touch the sky. It would probably break, the air is so cold. Kurt and I make weekly forays to the library. We fill our bags with oversize gardening and decorating books for me, golf magazines for him, and mystery adventures for our youngest. Walking home, we take a shortcut across Triangle Park—site of summertime soccer matches and baseball games. The playing field in winter is empty, the crusty snow is unblemished. Only a single-file path stomped through the frozen drifts by children on their way to school marks our slippery route.

Soon high clouds move across the valley once again. Another winter storm. Kasey and I bundle up to shovel out. "You can tell a lot about the neighborhood by the way folks shovel their walks," I tell my daughter as we defend our little patch of land using broad snow shovels.

Folks along our street are relaxed. No snowblowers for us. No straight wide paths across the front of the house. Kasey digs a crooked and winding trench so pedestrians can pass by single-file. You can guess that she is an artist just by noting how she shovels the path. My neighbor Patti curses her luck at living on a corner lot—twice as much snow to clear. The children on the other side were sent out to shovel an hour ago, but have made little progress. Their mother Lori hollers out the door but the snowballs continue to fly. My neighbors and I dig out the mounds left by the plow so cars can park a bit closer to the curb. Visitors must climb a snowbank with stairs cut into the sides to get to the sidewalk. I make an exception when it comes to our drive, though. I shovel it out—right to the edges. A clean driveway is as enticing as a welcome mat. Kasey harvests long, fat icicles from the eaves and pokes them into the snowbanks around our house to add decoration.

The snow is stomped off our boots moments before Kurt pulls in from work. We are glad we went to all the effort. Driving his bus up an icy street, Kurt hit two parked cars as he fishtailed up the hill—the first accident in his career as a transit bus driver. Arriving home, he needed all the cheering up he could get.

Kasey changes into flannel jammies and bunny slippers, then dons a pink apron to help me with dinner. The >



TURN IT ON



WITH A TALL PITCHER

WITH A FRESH SQUEEZE

WITH A COOL CRUSH

WITH A QUICK TWIST

silence is broken by the chop of her blade. Like Grandma, my youngest is very handy with a knife. We light a candle and place it on the counter to brighten up the room.

"Come here," I call to Alicia when she walks in the door. Our precious daughter will be married in the spring—the second of our children to leave home. Her father and I agree that she is much too young to be wed, but this young lady has always had a mind of her own. We have trained her from infancy to make her own decisions. Now we must trust that she knows best.

"Let me show you how to make the best brown gravy," I tell her, and Alicia follows my instructions. During the course of the winter she will roast the juiciest turkey, mix up the fluffiest biscuits, season the heartiest stew, make the creamiest clam chowder, bake the spiciest gingerbread. Since the first frost of winter I have been printing the recipes onto pastel cards. This small part of her wedding gift is my personal offering—our heritage.

Yes, in only four months our original household of five will be reduced to three. Our oldest left home the winter before. Soon, Alicia will marry. Before we know it, little Kasey will be gone as well. "Sleep tight," I whisper to her later, pulling the winter blankets up to her chin and tucking in the quilts. She asks me to leave her door open—just a crack—so the light shines through from the hallway. Kasey is still my little girl, always our baby. I am comforted to know that her footsteps, and those of her friends, will be tripping and stomping across our worn wood floors for some years to come.

"Is this what growing old is like?" I wonder, turning down the thermostat and dimming the lights in our quiet winter house, the warm haven we have created. The rooms are silent. Kurt brushes his teeth while running our bath, a bedtime ritual we have maintained for 24 years. He is the only man I know who folds his clothes before putting them in the hamper—a habit that endears him to me and irritates me at the same time. He shakes his head when he steps over my clothes—lying in a heap on the floor until morning.

I feel safe and sheltered, peaceful and alive. I love my husband. Together we have raised independent children. Through it all, we have kept our passion. I read somewhere that if you keep trying new things, time goes slower, joy accelerates. That is why Kurt and I took up skiing when we were forty years old. And so I look to the years ahead—growing old slowly, yet with style and zest. I anticipate the peace as well.

"You're only as old as you feel," I like to remind myself. And since I still feel only nineteen, I am often surprised when I look in the mirror and the face of a middle-aged woman is reflected back. I notice the wrinkles and lines, the slight puckering around my lips, the strands of gray. Within a few years I will likely be a grandmother. No, I am not ready for the rocking chair yet, but I love its comforting creak.

Wrapped up in a winter blanket, I walk through the rooms of our cozy home. Pools of water form beneath the boots lined up next to the door. A jumble of hats, socks, and mittens dries on the hearth. Smoke rises from the chimney. The cats purr on the couch. The cookie jar is full.

I stand in front of the living room window. The night scene is blurred by the light of street lamps, the swirl of snowflakes. Even the cars that pass by are slowed down and muffled by the storm. Our neighborhood is blanketed in curvy mounds of snow—smooth, round, no more rough edges. Yes, we are settled down, buttoned up, tucked in—ready for the long winter. ■

This is the third Thoughts of Home essay by Teresa Wendel, a writer based in eastern Washington state whose first published work, "Things That Count," appeared in this section of House Beautiful in June 1996. She is writing a novel part-time while working during the day in a box factory.

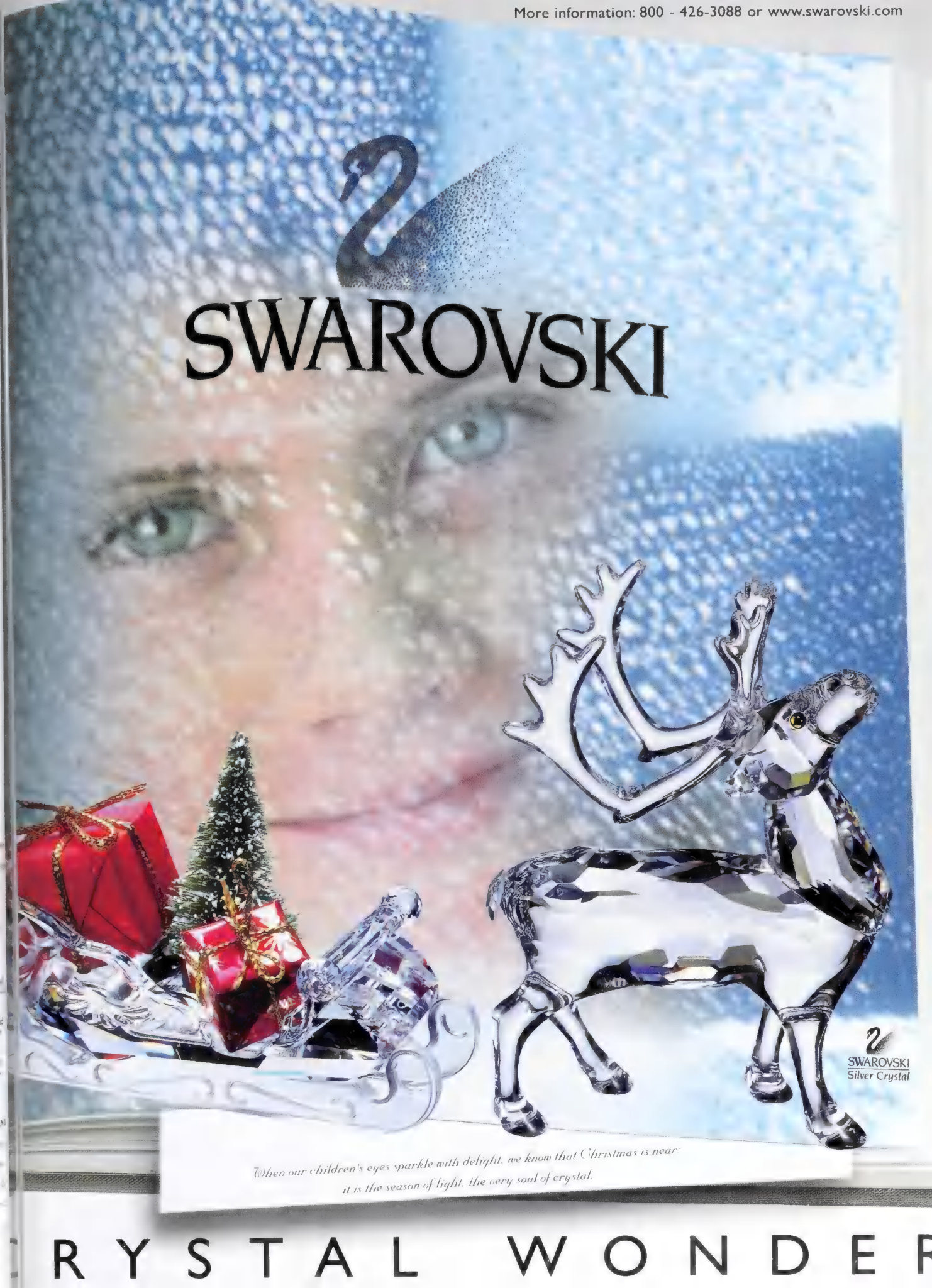
AVAILABLE AT THESE FINE RETAIL STORES:

SWAROVSKI
Silver Crystal

CONNECTICUT
Brookfield
Joy's Gifts
Danbury
Macy's
East Windsor
Revay's Gardens & Gift Shop
Farmington
Michaels Jewelers
Milford
Happy House
New London
Mallove's
Newtown
Joy's Gifts
North Haven
The Windsor Shoppe
Orange
Sykes-Libby
Stamford
C & G Crystal
Macy's
Trumbull
Noah's
Waterbury
Noah's
Westport
Silvers of Westport
Woodbridge
Coyne's at the Red Barn
MAINE
Bangor
My Maine Bag
MASSACHUSETTS
Auburn
Hannoush Jewelers
Boston
Long's Jewelers
Macy's
Braintree
Cheerio's Gifts & Collectibles
Long's Jewelers
Macy's
Brewster
Yankee Craftsmen
Burlington
Macy's
William Andrews
Chicopee
Hannoush Jewelers
Hyannis
The Crystal Pineapple
Kingston
Cheerio's Gifts & Collectibles
Marlborough
A Basket Case
Natick
Macy's
Woodbine
Newton
Macy's
North Attleboro
Cheerio's Gifts & Collectibles
Peabody
Macy's
Springfield
Lorilil Jewelers
West Boylston
A Basket Case
NEW HAMPSHIRE
Concord
Woodbine
Gilford
Pepi Herrmann Crystal
Nashua
Noah's
NEW YORK
Albany
Grandma's Country Corner
Macy's
Pearl Grant Richman's
Amherst
Jenss
Astoria
G & L Imports
Babylon
McCrystal's Crystals and Collectibles
Bayshore
Macy's
Tiny Treasures Ltd.
Brooklyn
Casa del Corredo
Dalmazio Imports
Il Telaio
Macy's
Buffalo
Andrew's Collectibles
Centereach
Classic Gift Gallery
Clifton Park
Wit's End Giftique
Commack
Consumer Corner Giftware
East Patchogue
H.N. Vantasia
Elmhurst
The Gift Source
Flushing
Julian's & Karen's
Garden City
Bloomingdale's
Macy's
Glendale
Sogno Di Sposa
Great Neck
Marel Gifts
Hunter
Corner Collections
Huntington
Macy's
Huntington Station
Macy's
Peter Andrews
Presents of Mind
Tiny Treasures
Lake Grove
Macy's
Tender Thoughts
Little Neck
Mr. China
Lynbrook
Lyn Gift Shop
Manhassett
Macy's
Mamaroneck
Emily's & Mary's Gift Shop
Massapequa
Macy's
Pagoda Imports
Premio Gifts
Merrick
The Limited Edition
Monticello
Elegante
Nanuet
Macy's
New Rochelle
Leonard-Talner Jewelers
New Springvale
Macy's
New York City
Anand India Shop
Bloomingdale's
Edwardo Galleries
Fortunoff
Gold Nugget Jewelers at World Trade Center
Macy's at Herald Square
Niagara Falls
Morey's Jewelers
Oakdale
Van Cott Jewelers
Peekskill
Crompond Country Store
Rego Park
Macy's
Metropolitan House
Rock Hill
Gallery of the Lakes
Rockville Centre
Imperial China
St. James
The Plate Cottage
Scarsdale
Roadside China
Scotia
Schenectady Mayfair Jewelers
Selden
Ellie's Limited Edition Collectibles
Smithtown
Shanah's Gifts
Spring Valley
Collectibly Yours
Staten Island
Casa D'Oro Jewelers
Island Treasures
Syracuse
Michelle's
Victor
Jenss at Eastview Mall
Lock, Stock & Barrel Gifts
Westbury
Fortunoff
West Hempstead
China Connection
White Plains
Bloomingdale's
Prestige Collections
Williston Park
Peter Andrews
Yonkers
Mount Royale
Prestige Gifts
RHODE ISLAND
Cranston
Providence Diamond Co.
Smithfield
The Golden Goose
Westerly
Westerly Jewelry Co.
Wickford
Gold Lady Jewelers Ltd.

For additional retailers, please call 800-426-3088.
www.swarovski.com

More information: 800 - 426-3088 or www.swarovski.com



RYSTAL WONDER

What do you want to give and receive this year? We posed the question to designers and other creative types—and got some surprising responses. Let their answers jump-start your own holiday shopping

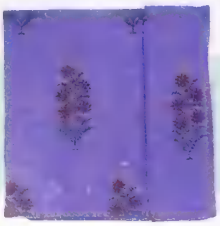
	RECEIVE	GIVE
Barbara Barry, Designer	**Plain green wreath,** $23.50. From Williams-Sonoma: 800-541-2233	Basket of fresh apples tied with French ribbon
Geoffrey Beene, Fashion Designer	1996 Cuvaison Pinot Noir Rosé	Wine and spirits
Jeffrey Bilhuber, Designer	Dark Blue GMC Suburban with saddle leather upholstery. Call 800-GMC-TRUCK	Subscription to the *New York Times.* Call 800-631-2580
Laura Bohn, Decorator	**Nancy Koltes boudoir pillow shams,** $38 each. Call 888-995-9050	Pillows covered in Donghia's Mummy's cloth in straw or honeydew. Through decorators. Call 800-DONGHIA
Agnes Bourne, Designer	Ceramics by Pentimento. Call 510-253-0415	Chris Madden's book *A Room of Her Own,* Clarkson Potter, $30
Thomas Britt, Decorator	Mies van der Rohe's Barcelona stool in orange, from $2,500. From Knoll: 212-343-4000	**Circle plates** by Kathy Erteman, $150 each. Call 212-929-3970
Clodagh, Designer	**Fresh green grass,** alive and growing	More green grass
Celeste Cooper, Designer	White linen sheets from Archipelago. Call 212-334-9460	Anything from Jonathan Adler's Couture ceramics collection. Call 212-463-8910
Madison Cox, Garden Designer	**Muriel Brandolini fabric,** $65 a yard. Through Le Decor Français: 212-734-0032	A gardening book each month from Archivia Bookstore. Call 212-439-9194
Orlando Diaz-Azcuy, Designer	**Set of 12 French porcelain platters,** $95 each. From Calvin Klein Home: 800-294-7978	Cashmere blanket from Agnona. Call 212-452-2119
Mary Drysdale, Decorator	Indochine Border fabric from Chelsea Editions to make a canopy for a four-poster bed. Through decorators. Call 212-758-0005	**Red porcelain pear,** $40. From Takashimaya: 212-350-0100















If you're thinking about a face lift,
consider the Re-Nutriv alternative.



ESTĒE LAUDER



To help passengers keep their cool, Durango offers a separate rear compartment cooling system.

There are up to 25 cupho compartments, cubbyholes, trays and bins. If you need best-in-class storage this new sport utility is for you.*

New ground

With up to 88 cubic feet of room, Durango's cargo capacity is best-in-class.† How do you top that? With a standard roof rack, of course.



V8 MAGNUM

*Nobody else gives you the capability of Dodge Magnum® engines—or a choice of two V-8s. There's the 5.2 liter, 230-horsepower Magnum and a massive 5.9 liter, 245-horsepower Magnum. Either gives you more power than anybody else. There's a brawny, 175-horsepower V-6, too.**



There was a time when hauling 7,300 pounds was unheard of in the class. Now, with Durango's maximum available towing capacity, it's all in a day's play.

Durango's unique, optional row, you get best-in-class g for eight. And to make g in and out easy, the second as a Fold-and-Tumble™ e that's so ingenious, we're ting it.

rules.



To learn more about the superiorities of this amazingly capable new Dodge, call 1-800-4-A-DODGE. Or pack your bags for cyberspace: www.4adodge.com



Durango gives you the choice of a part-time or full-time four-wheel-drive system. Either way, you can take your show off the road with confidence.

Durango The New Dodge

†Available feature comparisons vs. domestic compact SUV models. Excludes other Chrysler Corp. vehicles. All comparisons based on data available at time of printing. ††Late availability for V-6.

Always use seat belts. Remember a backseat is the safest place for children.

	RECEIVE	GIVE
Tricia Foley, Author and Stylist	**Silver-plated teapot,** $300 from Calvin Klein Home: 800-294-7978	Natural canvas log carrier, $24.50 from L.L. Bean. Call 800-341-4341
Mariette Himes Gomez, Designer	Hand-picked assortment of CDs in a fabulous box	Miniature lithographs by Fanny Brennan, from $100. At Gallery 71: 212-744-7779
Tricia Guild, Designer	Something in my new favorite color, mauve	**My Chameli bedding,** $20 for standard pillowcase. Through P.J. Flower: 212-840-3100
Albert Hadley, Decorator	Contributions to a favorite charity is the gift I most appreciate	A portrait sitting by the photographer Fernando Bengoechea. Call 212-754-2187
Troy Halterman, Designer and Store Owner	A trip to Bilbao, Spain, to see the new Frank Gehry Guggenheim Museum	**Walnut memory game,** $265. At Troy: 212-941-4777
Mark Hampton, Decorator	Fine handkerchiefs, flowering plants	Framed prints and engravings that pertain to the friend's interests
Thomas Jayne, Decorator	Mirror by the English sculptor Oriel Hardwood. Call 011-44-171-703-5009	**William Yeoward Champagne flutes,** from $80 each. Call 800-818-8484
Greg Jordan, Decorator	Brown cashmere throw, $1,250 from Etro. Call 212-317-9096	**Carolyne Roehm's *A Passion for Flowers,*** HarperCollins, $45
Kerry Joyce, Designer	**Empty Hermès boxes** or a dog and a dog nanny	Anichini wool robe, $550. Call 802-889-9430
Alexander Julian, Designer	Hand-hooked rug by Emma Webber. From Black Mountain Weavers: 415-663-9130	**Exercise stretch bands,** from $15 each. From Albert Seligman: 800-852-4890
Calvin Klein, Designer	Rare orchids in unusual colors	My pashmina throw in pumice, midnight, or eggplant, $600. Call 800-294-7978
Richard Keith Langham, Designer	**Raspberry and orange reversible cashmere, angora, and wool blanket,** $1,295 from Agnona: 212-452-2119.	Christofle silver-plated Champagne bucket with wooden handles, $750. Call 800-799-6886
Ralph Lauren, Designer	Contributions to the Nina Hyde Center for Breast Cancer Research at Georgetown University Medical Center. Call 202-687-0420	**My Leopard tea set,** $260 for teapot. Call 212-606-2100



RANDOLPH & HEIN
TEXTILES

OPERA COLLECTION



Los Angeles • New York • San Francisco

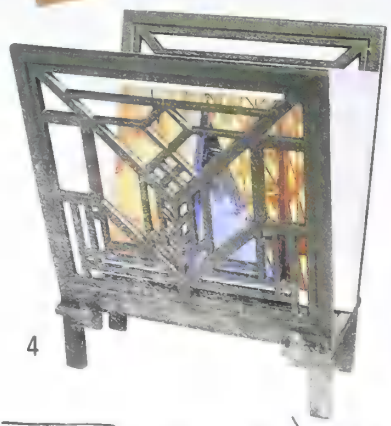
and premiere shows throughout the United States
for information please call (800) 844-9922

Fabric: Splendore Damask • Table: Rossi Tavolo Canastro











OUR COLLECTION of unique items perfect for Holiday gifts. To order ple call **1-800-285-7060**.

1. **EMMERSON FLOWER PRINTS.** Celebrate essence of spring by adorning your wall w these stunning and pretty flower prints. Ea print (Water Lily Bud, Magnolia, Sunflow and Calla Lily) is offest by a white backgrou and professionaly framed in black wood. Bla borders around each print add a contrasti touch. Each glass encased framed pri measures 14"x14".
#301856 Flower Prints $119.95 (Set of 4)

2. **HANDMADE MINT JULEP CUP.** You don't ne to wait for a Kentucky Derby party to fi a use for this delightful silver-plated cup. perfect for a small flower arrangement or a decorative element all by itself. (4" H)
#851818 Mint Julep Cup $15.95
With three-letter monogram #851819 $24.

3. **YIXING TEAPOTS.** Chinese Yixing teapots known to brew the best tea in the world. H are three unique and charming designs, ma from the province's celebrated colored cl Each pot bears a chop mark (the artist's sign ture). These collector's items are shipped traditional Chinese fabric-covered boxes.
#302298 Frog Lid Teapot
(4 1/2"D x 2 3/4"H) **$49.95**
#302299 Tall Square Teapot
(5 3/4"L x 2 1/2"W x 5"H) **$89.95**
#302300 Eggplant Teapot
(4 1/2"D x 5"H) **$84.95**

4. **FRANK LLOYD WRIGHT MAGAZINE RACK.** C magazine rack comes from the Frank Lloyd Wrig Decorative Design Collection®; it features classic abstract tulip design and is hand-cast aluminum with a durable matte finish. A porti of sales supports the Foundation's conservation a education programs.
#302123 Magazine Rack $64.95

5. **BAMBOO BUTLER'S TABLE.** As any accomplish host or hostess knows, a butler's table is an esse tial accessory. The faux bamboo finish on rattan table adds a distinctive look to a clas item. (18"D x 24"W x 28"H)
#861734 Butler's Table $199.95

To order please call toll free
1-800-285-7060
Visa, MasterCard, Discover and American Express are accepted.
You may also send check or money order to:
HOUSE BEAUTIFUL ACCENT
P.O. Box 400821, Dept. HFD72
Des Moines, IA 50340-0821
Please add $5.95 shipping and handling, plus an additional $12 for the Bamboo Butler's Table

BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF WALLPAPERS, PAINTS & FABRICS
ARTHUR SANDERSON AND SONS LTD. LONDON

Sanderson



Designed by Elizabeth Speert, Boston Junior League Showhouse

ABRIC & WALLCOVERING: SANDERSON 201-894-8400

FURNITURE: HICKORY CHAIR 1-800-349-HKRY

Classic Sanderson
"Pelham"

D & D Building, 979 Third Avenue, New York City 212-319-7220
Designers Walk, 320 Davenport Road, Toronto 905-731-2570

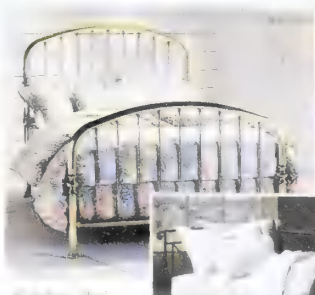
THROUGH INTERIOR DESIGNERS AND ARCHITECTS

Atlanta: Earnest Gaspard & Assoc. • Boston: Shecter-Martin ▪ Calgary: Design Access • Chicago: Designers Choice ▪ Cincinnati: DeCioccio Showroom
Dallas/Houston: John Edward Hughes, Inc. • Dania/Philadelphia: Rosecore ▪ Denver/Salt Lake City: Egg & Dart • Kansas City: Baileys
Laguna: Blake House • Los Angeles: J. Robert Scott • Minneapolis: D&D Assoc. • Montreal: Gala ▪ San Francisco: Partridge Assoc.
Seattle: Designers Showroom • Troy: Rozmallin ▪ Vancouver: Anne Starr Agencies ▪ Washington D.C.: J. Lambeth & Co.

RS. BED MAKERS FOR SEVEN GENERATIONS.



Queen size Rutherford Bed in black iron with gilded highlights. Catalog $1499. Sale $1099. Headboard: Catalog $859. Sale $659.



Charleston Bed



Florentine Canopy Bed



Campaign Daybed

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a color catalog and sale price list.

CHARLES P. ROGERS • EST. 1855

NEW YORK: 899 FIRST AVENUE (50-51 STS), NYC
212-935-6900 OUT OF STATE CALL **1-800-272-7726**
NEW JERSEY: 300 ROUTE 17 NORTH, EAST RUTHERFORD (CLOSED SUNDAY). 201-933-8300
MARYLAND: 11134 ROCKVILLE PIKE, OUTSIDE BELTWAY OPP. WHITE FLINT MALL 301-770-5900
OPEN DAILY, SATURDAY AND SUNDAY
PHONE ORDERS ARE WELCOME
WE SHIP ANYWHERE



SHARE THE MOMENT WITH A HOWARD MILLER CLOCK

Important moments should be remembered always. The gift of a finely crafted Howard Miller clock will bring back the memories again and again.

Write for free clock and curio literature.





HOWARD MILLER®

860 East Main Avenue, Zeeland, MI 49464





Trade Showrooms: Atlanta, Chicago, Dallas, High Point, San Francisco.

	RECEIVE	GIVE
Nancy McCabe, Garden Designer	Box of twelve 12-inch natural beeswax candles, $38. From Williams-Sonoma: 800-541-2233	**Pomegranate powder,** $28, and lavender soaps, $30 for 4, from the Santa Maria Novella Pharmacy in Florence. At Takashimaya: 212-350-0100
Charlotte Moss, Decorator	Boudoir pillows or pashmina lounging pajamas	**Verdura travel clock,** $180. Call 212-758-3388
Murray Moss, Design Store Owner	Netsurfer computer divan by Design Valvomo Ltd. At Moss: 212-226-2190	Richard Sapper's **stainless-steel Bandung teapot,** $680. At Moss: 212-226-2190
Benjamin Noriega-Ortiz, Designer	Cherry screen by Matthew Baird, $2,128. At Troy: 212-941-4777	Tse Tse personal display boxes, $185 each. At Shi: 212-334-4330
Sandra Nunnerley, Designer	**Leather desk accessories** from Smythson, $50 for letter opener. Call 800-345-6839	Bamboo and aromatherapy candles from Covington Candle: 212-472-1131
Paloma Picasso, Designer	Anemones in a round glass vase	**Baccarat decanter** by Van Day Truex, $420. At Tiffany's: 800-526-0649
Suzanne Rheinstein, Designer	**Wicker-covered carafe,** $255. At Hollyhock: 213-931-3400	William Yeoward Sybil glasses, $240 for six. Call 800-818-8484
John Saladino, Designer	Duvet cover in Egyptian cotton or silk crepe	Cord of beautifully seasoned stacked wood
Alison Spear, Architect and Designer	**Giant leather photo album** from Shanghai Tang, $328. Call 212-888-0111	Silk lantern from Salon Moderne, from $580. Call 212-219-3439
Michael Vanderbyl, Designer	8-by-10-inch silver Tiffany frame, $325. Call 800-526-0649	**Pentimento's celadon Vertigo vase,** $160. Call 510-253-0415
Bunny Williams, Decorator	A chicken coop for my new Polish chickens	**Indian bedspread** to be used as tablecloth
Vicente Wolf, Designer	White Anichini sheets. Call 802-889-9430	**My Wallace flatware** from Sasaki, $100 for 5 pieces. Call 212-686-5080
Mark Zeff, Designer	1930s fish tank stocked with fish	**Custom bed linens** from Archipelago. Call 212-334-9460

o things quickly.
eaving more time for happy.

What it does	*Writes letters* *with Microsoft® Word 97:* *a word processor* *Helps with homework* *with Microsoft Encarta® 98:* *a multimedia encyclopedia* *Balances checkbooks* *with Microsoft Money 98:* *a financial tool for budgeting* *and online banking* *Organizes* *with Microsoft Works 4.5:* *a database, spreadsheet and more* *Keeps in touch* *with Microsoft Greetings Workshop:* *home publishing with Hallmark*



What it is	*Microsoft Home Essentials™ 98*** *A collection of software* *to help you get things done.*
What it costs	*About $109*

Microsoft

Where do you want to go today?®
www.microsoft.com/homeessentials/

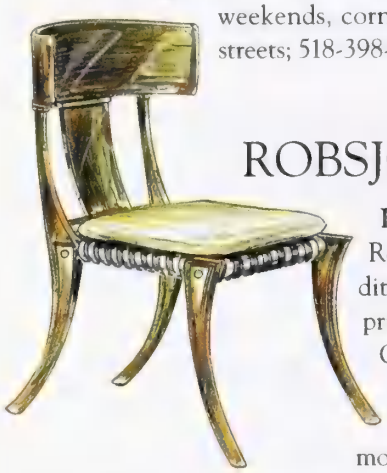


SAVING GRACE

After years of collecting mercury glass, clock faces, and architectural artifacts, Ray Attanasio and Steve Abeles had no more space left to store new acquisitions. Then on the way to their weekend house in Pine Plains, New York, they spotted an empty, dilapidated 19th-century church. "Within weeks we were replacing the roof and tearing down walls," says Abeles, who, like Attanasio, works in the fashion industry. They named their new antiques store Balsamo. In the soaring vaulted space where pews once stood, treasures culled from European flea markets are grouped: painted wood French chairs from the forties (far right, $875 a pair), framed dried botanicals ($275 each), alabaster lamps (right, $175 each), and colored glass vases (from $65). Balsamo, open on weekends, corner of Church and Pine streets; 518-398-9066. *Elizabeth Mayhew*







ROBSJOHN-GIBBINGS RETURNS

In recent years, the elegant midcentury furniture of T.H. Robsjohn-Gibbings, which steered a middle course between tradition and modernity, has attracted a legion of collectors. Auction prices have sometimes been astronomical for vintage Robsjohn-Gibbings designs—some based on ancient Greek models, like the 1937 Klismos chair (left), others descended from Art Deco, such as the "ironing board" desk (below) of 1953. Now, after more than three decades out of production, twenty pieces designed by Robsjohn-Gibbings for the Widdicomb Furniture Company are being reissued by Bexley Heath. "It's a natural progression for us," says Hugh Griffith, vice president of Bexley Heath, which also reproduces furniture by Frank Lloyd Wright. "In terms of design philosophy, Robsjohn-Gibbings was on Wright's heels, producing furniture that was straight-lined yet ergonomic." The new collection will be made in the same Grand Rapids factory as the originals. Call 800-954-7776. *Cara Greenberg*



IN THE AIR

Lovers of cashmere are upping the ante with pashmina, a rarefied version from the Punjab region of India.

ARTISANAL JUDAICA



After visitors explore 4,000 years' worth of ceremonial objects at the Jewish Museum in New York, they can now see the best of contemporary Judaica right next door. Celebrations, the museum-run crafts gallery located in a brownstone at 1 East 92nd Street, was recently revamped to offer an even wider selection of one-of-a-kind and artist-signed ritual items. Celebrations' inventory includes kiddush cups (wine goblets) inlaid with semiprecious stones, hand-calligraphied ketubahs (marriage contracts), mezuzahs in every medium, and a dazzling range of modern Hanukkah lamps. Judith Horowitz's lacquered-brass menorah (left) has swiveling arms, $550. Call 212-423-3260. *Susan Kleinman*

LEADING LADY

Every year brings retrospectives of great artists, but this year a prominent interior designer is being honored. "Sally Sirkin Lewis: 25 Years of Design," at the Fashion Institute of Design and Merchandising in Los Angeles through December 12, covers the multifaceted career of the woman who decorates for stars like Joni Mitchell and runs the innovative furnishings and textile company J. Robert Scott. The million-dollar, 1,000-square-foot interior Lewis has created for the show will acquaint visitors with her brand of California glamour. Highlights include a mohair-upholstered foyer with six-foot gold-leaf mirrors and granite-topped consoles, and a bedroom/sitting room with walls of polished mahogany. Call 800-711-7175. *Christina Wilson*



©1997 Hunter Douglas Inc. ® is a registered trademark of Hunter Douglas Inc. ™ is a trademark of Hunter Douglas Inc.

DUETTE® WITH POWERRISE™, FROM HUNTER DOUGLAS. LIGHT CONTROL. REMOTE CONTROL. THAT YOU CONTROL.



Unique Honeycomb Design

Hunter Douglas has designed a shade so advanced that it goes up and down at the touch of a button. Duette® honeycomb shades with PowerRise™. Now, the beauty of Duette has been raised to an even higher level by adding PowerRise, creating the world's first honeycomb shade that's remote controlled, battery powered and affordable. Call 1-800-32-STYLE now for a free design brochure.

Duette with PowerRise. It Moves. You Don't.

HunterDouglas
WINDOW FASHIONS

TRANSFORMING THE WORLD ONE WINDOW AT A TIME

CARD SHARP

Whether you sketch it, snip it, or scan it—a personal card can be as much fun to make as to receive

By Margaret Kennedy

Tacked up on several of our office bulletin boards last year was everyone's favorite Christmas card—Richard Keith Langham's whimsical sketch, complete with swatches, of crimson velvet curtains trimmed in white fur concocted for Mrs. Claus's sitting room. What a perfect and unique holiday greeting from a designer!

For me, the more personal the salutation the better. I would rather receive a color-xeroxed child's drawing than an engraved and gilded extravaganza. I love getting family snapshots—whether creatively orchestrated like the portrait of our West Coast editor Jody Thompson-Kennedy's son Spencer with his baby sister Coco in cherub's wings, or simply ad hoc like the shot of my nephew John and niece Jill in jeans sitting on the stairs. I have saved every surreal still-life the master photographer Horst has sent me.

I used to spend weeks shopping for the ultimate artistic expression, scrutinizing museum catalogs for the perfect card. One year, coming across some old rubber stamps of animals at an antiques show, I decided to print my own. I pressed out neat caravans of camels and elephants and decked each neck with a red poster-paint bow. The next year I stamped quilt patterns, pieced together with Magic Marker grids and borders.

Then came the scissor series. A trumpeting angel inspired by a folk-art weathervane was the first. I engaged two assistant elves, Eugene and Gene (my husband and son), to help trace and cut. I can still hear their chorus of complaints: "How many *more* do I have to do?" and "We couldn't *possibly* know this many people." Eventually we progressed to paper-doll-like strings of bears, sheep, and romping rabbits whose outlines sprang directly from my cookie-cutters. With four folded layers, those were the toughest to cut. In spite of the pain, the two Genes metamorphosed into proud artists when they saw their efforts adorning a friend's tree. Kudos for the cutouts spurred us to continue snipping. Each Christmas meant a new shape—polka-dotted teapots, Shaker-like hands with hearts, a house festive with green-glitter topiaries. (We did get some flak from the recipients who innocently opened their sparkle-enhanced greetings over thick carpeting.)

Currently we are in our computer phase. ("Thank God!" sighs Eugene.) Just after Thanksgiving I get out my botanical books and scour them for an engraving that appeals to me. Then my new elf, House Beautiful's graphic artist Bartek Malysa, scans and adjusts the image. After one season of hand-coloring 175 aloe plants blue-green, last year I went back to sensible black and white. Now I'm thinking about sepia, somehow appropriate for an 18th-century image duplicated via 20th-century technology. It's so easy, yet still unique, and all Eugene needs to do is stick on the postage stamps. ■



This is where we come in



Somewhere around 200 trips to work, 23 runs for groceries, or 10 trips to the lake, it's time for 1 trip to the dealership with your Ford, Mercury or Lincoln for Quality Care scheduled maintenance. Your vehicle will be thoroughly checked and safety-inspected according to precise specifications. By people specially trained and equipped to work on it. So take your vehicle to the place it all began. For Quality Care, see your Ford or Lincoln-Mercury dealer. It's a short trip that pays off in the long run. To learn more, visit us at www.qualitycareservice.com

Ford Lincoln Mercury

From Ford and Lincoln-Mercury dealers

©1997 Ford Motor Company

QualityCare *at your service*



CRAFTING FOR A CAUSE

Interior designers play Santa, donating their time, talent, and imagination to create dazzling Christmas stockings and angels, all to benefit a New York charity

By Jill Kirchner

Stockings any Santa would be honored to fill (above) were made last year using Scalamandré fabrics and trims. Their designers, from left: Alison Spear, Robert J. Robinson, Ingrao, Dennis Rolland, actress Elaine Page, Gail Green, Geoffrey Bradfield, and Helena Lehane. Scalamandré is organizing even more designers and celebrities to make stockings this year. The angel-decorating party, masterminded by antiques dealer John Rosselli (below left), took place this year in the Belvedere antiques gallery in New York (below right).

For one magical afternoon, it was as if seventeen of New York's top interior designers had returned to kindergarten—busily cutting, gluing, stitching, and sneaking frequent peeks to see what the others were up to. Under the direction of antiques dealer John Rosselli and House Beautiful, the designers were decorating Christmas angels to be auctioned on December 3 to benefit the Lenox Hill Neighborhood House (see page 94 for the finished creations). "I was inspired by the magnificent crèche and angels at the Metropolitan Museum of Art," says Rosselli, who has chaired Lenox Hill's holiday bazaar for the past decade. "Mine are always very 19th-century Neapolitan, but the designers took them in completely different directions that were wonderful and whimsical."

Lenox Hill Neighborhood House, which offers services ranging from day care to teen outreach, is fortunate to have had a long association with the design community, beginning with Sister Parish and Albert Hadley. They organized monthly get-togethers for designers to make projects ranging from gift baskets to wastebaskets to dog beds, all to be sold at the holiday bazaar. Last year Scalamandré joined in the fund-raising campaign, inviting decorators to create couture-worthy Christmas stockings from their vast fabric and trim collections (the results are seen at the top of this page). Many fetched $500 or more in a silent auction, helping the bazaar raise $145,000. With the addition of the designer angels, Lenox Hill hopes to top that figure this year.

"This was a wonderful way for designers to give of their time and talent," says Jonathan Gargiulo, general manager at John Rosselli and coordinator of the angel event. Not that they didn't enjoy themselves in the process: "It was fascinating to see each person begin with the same basic form, and then watch the angel take on aspects of their style," says designer Ron Bricke. "Many approached their angel much as they would a room." But designer Vicente Wolf admits, "The fun part was being with other designers and all acting rather foolish, gluing ribbons and feathers and all the things I've fought for years not to do." ■





Anyone who loves music will appreciate the Bose® Wave® radio.

Give someone the Wave radio as a gift, and they won't be able to stop raving about it. It's the one radio that delivers big, rich stereo sound from a tabletop unit. In fact, The *San Francisco Chronicle* said "its excellent sound quality must be heard to be believed."

THEY'LL ENJOY TALKING ABOUT IT ALMOST AS MUCH AS LISTENING TO IT.



© 1997 Bose Corporation. Certain trademark rights assigned and/or pending. Installment payment plan and free shipping offer not to be combined with any other offers. Installment payment plan available on credit card only. Price does not include applicable sales tax. Price and/or payment plan subject to change without notice. FedEx service marks used by permission. Harry Somerfield, *San Francisco Chronicle*, 1993. *Radio World*, 1993.

Award-winning sound only Bose could deliver. The Wave radio won its creators the "Inventor of the Year" award. And *Radio World* called the sound "simply amazing... a genuine breakthrough in improved sound quality." The key is something no other radio has: our patented acoustic waveguide speaker technology. Just as a flute strengthens a breath of air to fill an entire concert hall, the waveguide produces room-filling sound from a small enclosure. The radio measures just 4.5″H×14″W×8″D and comes with a remote control and dual alarms. Plus, it can be preset to six AM and six FM stations, and plugged into a CD player, TV, or VCR. It's no wonder so many people use the highly-acclaimed Wave radio as their primary stereo system. *Call today and make six interest-free payments.* The Wave radio is available for $349 directly from Bose, the most respected name in sound. And now our six-month installment payment plan lets you make six interest-free monthly payments. Call to learn more about our in-home trial and satisfaction guarantee. And give a gift that any music lover will talk about — and listen to — for years to come.

Order by December 31, for free shipping.

To order, call 1-800-681-BOSE, ext. R6523.

Please specify your color choice when ordering the Wave radio:

☐ Imperial White ☐ Graphite Gray

Mr./Mrs./Ms. _____ () _____ () _____

Name (Please Print) Daytime Telephone Evening Telephone

Address _____

City _____ State Zip

BOSE®
Better sound through research®

Mail to: Bose Corporation, Dept. CDD-R6523, The Mountain, Framingham, MA 01701-9168, or fax to 1-800-862-BOSE (1-800-862-2673). Ask about FedEx® delivery service.











HARLEM NUTCRACKER

Move over, Sugar Plum Fairy. In this jazz-inspired version of Tchaikovsky's classic, Sugar Rum Cherry has the spotlight

By Suzanne Charle

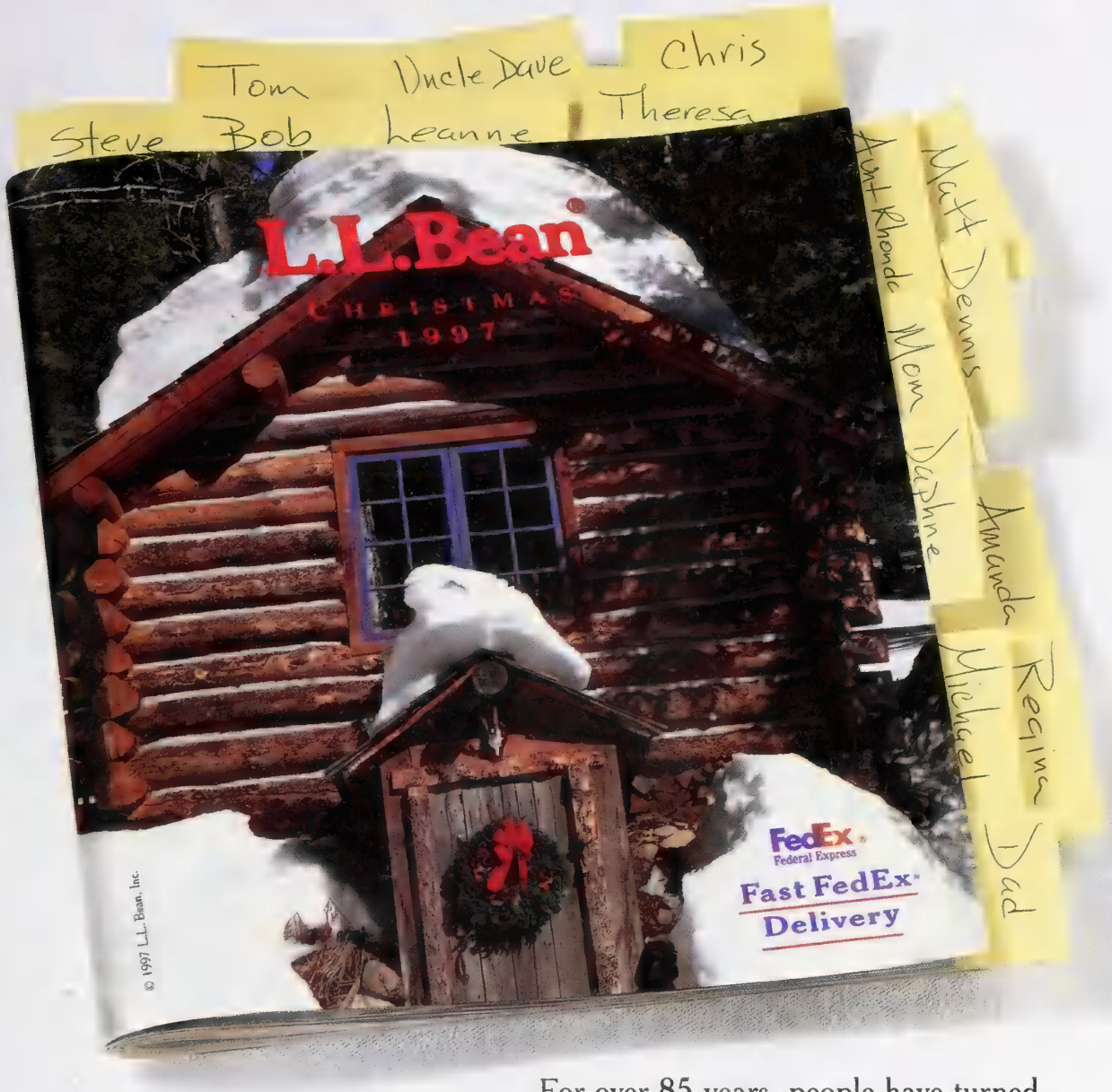
Uptown Christmas, clockwise from bottom left: At Club Sweets, a drop-dead Dew Drop Fairy; a chorus line of poinsettias in "Danse of the Floreadores." Snowflakes and strollers on the streets of Harlem. In "Toot Toot Tootie Toot," the dancers—clad in ice-bucket panniers and Champagne-glass bras—are as effervescent as the music. Clara's family celebrates at her mansion.

The Nutcracker has taken the A train to Harlem, with a score inspired as much by Duke Ellington and Billy Strayhorn as Tchaikovsky, and choreography that flirts with the dances of Bob Fosse, the June Taylor Dancers, Fred Astaire, Balanchine, and Baryshnikov. In this jazzy production, which tours five cities this winter, the Sugar Plum Fairy has been swept aside by Sugar Rum Cherry, a steamy seductress whose slow swing dance leaves her partners panting. In a swirl of silver, the Dew Drop Fairy reigns over Club Sweets, a 1930s nightclub with jewel-toned jungle murals and a floor show that rivals any Cotton Club revue.

If this all seems topsy-turvy, that's exactly what choreographer Donald Byrd intended. "In the fairy tale, the girl meets the prince, and they live happily ever after. I'm asking, What happens thirty or forty years later?" Byrd, best known for edgy compositions, had wanted to put together a family show for some time: "I thought it was important that an African-American artist get involved in the discussion about family values." And so when he read about a concert at Lincoln Center of the 1960 Ellington/Strayhorn *Nutcracker Suite*, he contacted the arranger, David Berger.

Berger, who had first become aware of the half-hour suite in the early 1970s and had tried to interest Alvin Ailey (the response: "There are already too many *Nutcrackers*!"), was delighted with Byrd's plan for a full-length dance, and sat down with Tchaikovsky's score to compose the rest of the show. Guiding him was a friend's story about the original recording session. "Duke was going over some of Strayhorn's music and he said, 'That's too much like the original,'" recalls Berger. "'That's European culture, not our culture—we have to put more of ourselves into it.'" And so "Dance of the Reed Pipes" became a shimmering "Toot Toot Tootie Toot." "It's not just jazzing up the music, but discovering the underlying ideas," comments Berger, who cadged from the Spanish dances of Tchaikovsky for his "Punch Bowl Español." "Ellington was a very keen observer of American life." *(Continued on page 140)*

L.L. Christmas Tradition



For over 85 years, people have turned to the L.L. Bean Christmas catalog to find the perfect holiday gift. From turtlenecks to toboggans, we're sure to have something for everyone on your list. All honestly priced, all 100% guaranteed. Just pick up the phone and give us a call—or shop with us on-line at www.llbean.com.

Call for your FREE catalog.

1-800-874-0334

L.L.Bean®

Casco Street, Freeport, ME 04033

Shop on-line at www.llbean.com

© 1997 L.L. Bean, Inc.

HOW THE BOOKS STACK UP

At Christmas, when display tables in bookstores are piled high with glossy, lushly photographed offerings, how do you choose? Here's help—recommendations for every decorator, gardener, cook, and armchair architect on your list

Remember the old adage—never give a book you haven't read. That advice won't be hard to follow with the page-turners reviewed below. The difficulty comes in giving them up. Why suffer? Buy duplicates and keep one for yourself.

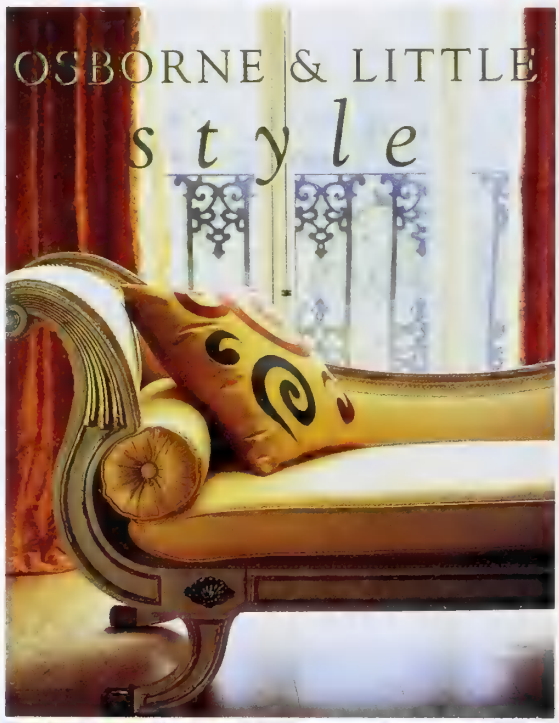
Decorating and Design

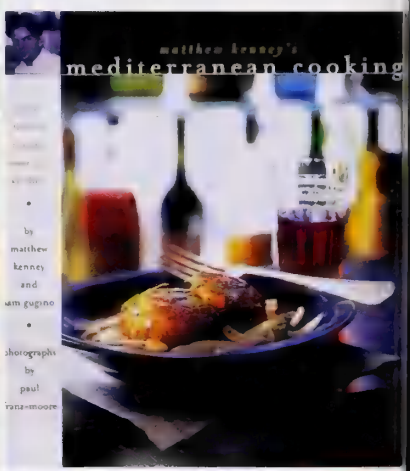
In *New York: Trends and Traditions* (Monacelli, $65), Chessy Rayner hands over the keys to some of New York City's toniest addresses—the apartments of Bill Blass, Oscar de la Renta, and Peter Duchin among them. From minimalism in the extreme (lofts of Zoran and the late Donald Judd) to the triumphantly traditional, this book is a testament to all that money can—and can't—buy. The few quirkily personal and less pedigreed spaces—such as Marian McEvoy's shell-encrusted walls and Barry Friedman's foyer lined with vintage ties—may appeal to you most.

At the opposite end of the spectrum is the warmly engaging *Charleston: A Bloomsbury House and Garden* (Henry Holt, $45), a pictorial memoir of the Sussex farmhouse that Bloomsbury artists Vanessa Bell and Duncan Grant transformed into a work of art over the decades following the First World War. Written by Vanessa's son, Quentin Bell, and finished after his death by his daughter Virginia Nicholson, it is a colorful paean to the creative power of a pot of paint. Even more than the ample color photographs that lovingly document each room, it is Quentin's very personal reminiscences of growing up amid the bohemian Bloomsbury crowd that vividly capture an era—and one's heart.

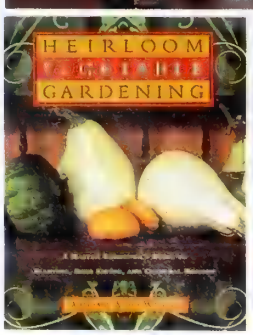
In the neutralized nineties, it sometimes seems as though pattern has become a dirty word. But in *A Passion for Pattern* (Clarkson Potter, $40), Katrin Cargill, an American living in London, makes an appealing case for integrating this element into clean, crisp interiors, whether it's through texture (the subtlest pattern of all), a classic toile or vibrant kente cloth. Drawing on interiors in Sweden, France, England, and the U.S., she slakes our pattern-parched thirst with a wealth of ideas.

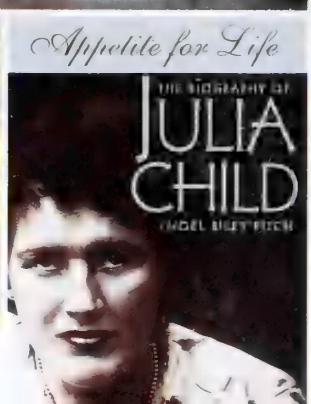
Osborne & Little Style, by Jackie Cole (Bulfinch Press, $40), is the latest in a trend toward the book as advertorial, showcasing the company's inventive range of textiles and wallpapers in room settings that suggest attractive *(Continued on page 138)*

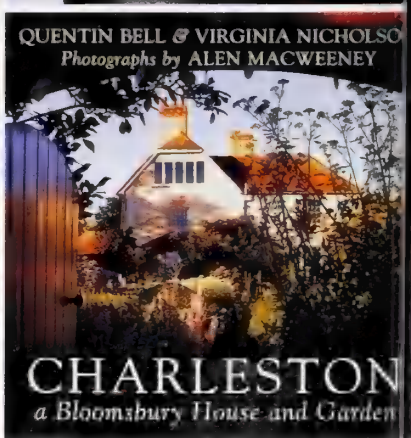












LLADRÓ®

A tradition of beauty will last forever.

CONCEIVED IN ANCIENT CHINA AND REINVENTED BY EUROPEAN ALCHEMISTS, THE FORMULA FOR MAKING PORCELAIN WAS ONCE THE MOST CLOSELY GUARDED SECRET IN THE HISTORY OF ART. TODAY, LLADRÓ PRESERVES THESE SECRETS IN ITS OWN CLAY, WHICH IS MOLDED BY EXPERT SCULPTORS AND HAND-DECORATED BEFORE BEING MIRACULOUSLY TRANSFORMED TO PORCELAIN BY THE HEAT OF THE FLAMES.



THIS IS HOW LLADRÓ ARTISTS KEEP AGE-OLD TRADITIONS ALIVE. AND THE BEAUTY THEY CREATE WILL LAST FOREVER.

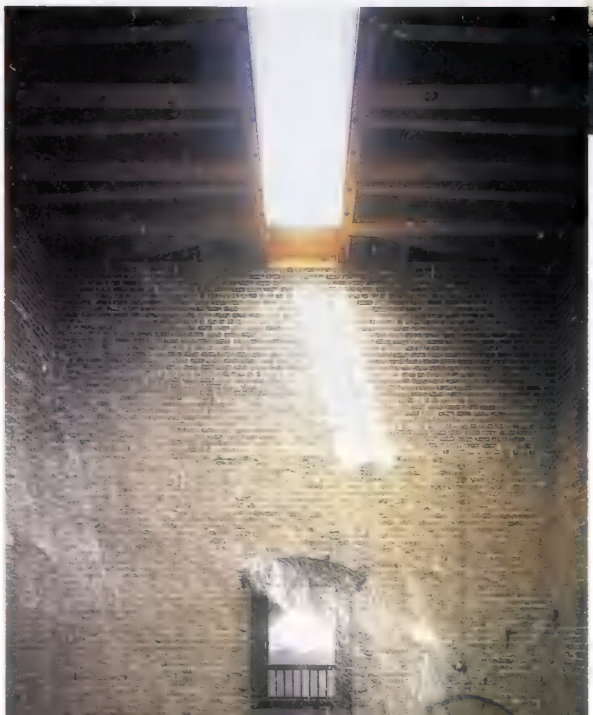
EGORY OF LIBERTY", 25 1/2" x 12"

information: Tel: 800-634-9068
http://www.lladro.com









JEFFERSON'S OTHER HOME

During its current restoration we can see Poplar Forest as Thomas Jefferson did when he began building his retreat 93 miles from Monticello



By Dale Mackenzie Brown

Ever the optimist, Thomas Jefferson began building a second house in 1806, when he was 63. And he beat the odds of living long enough to enjoy it: Poplar Forest—named for the tulip poplars that still grow near the house—would serve as his retreat for almost two decades. Jefferson escaped there from Monticello three or four times a year and stayed for weeks on end, enduring the 93-mile, two-and-a-half-day ride by horseback until forced by age and rheumatism to undertake the journey by carriage. Only at Poplar Forest, his isolated 4,812-acre plantation in Bedford County, Virginia, did he find the seclusion denied him at Monticello, where hordes of curious strangers invaded his privacy. Here he could spend uninterrupted hours by himself "in the solitude of a hermit."

The red-brick porticoed house was laid out by Jefferson as an octagon, a shape he always favored, perhaps because it offered more light and air than a square or rectangular floor plan. He experimented with the octagon in architectural sketches over the years, and actually used it for rooms at Monticello and at Barboursville, a mansion he designed for his friend, James Barbour. At Poplar Forest he gave it full play.

When I first caught sight of the house I thought it bigger than it turned out to be. It measures 50 feet across, with just 2,000 square feet of living space on one floor, but the recently rebuilt porticoes at its front and back, their pediments supported by four Tuscan columns each, lend it a monumental grandeur. I had come to see the restoration begun in 1989 by the Corporation for Jefferson's Poplar Forest. >

A work in progress, counterclockwise from top: The restored pediment of the south portico gleams above scaffolding. The restorers' elevations, south and north. Light shines into the cubic dining room from a recently installed skylight. A mason mixes mortar the old way, with a long-handled mallet. The front entrance frames the columns of the north portico.





The giving season.

Adorn your home with the essence of the holidays. Set a wonderful stage for this celebration of sharing. This is where you'll find the perfect gift for everyone on your list. Along with our exclusive gift wrap to make their eyes sparkle with anticipation. Make Pier 1 your holiday gift store and capture the spirit of the season.

Pier 1 imports®

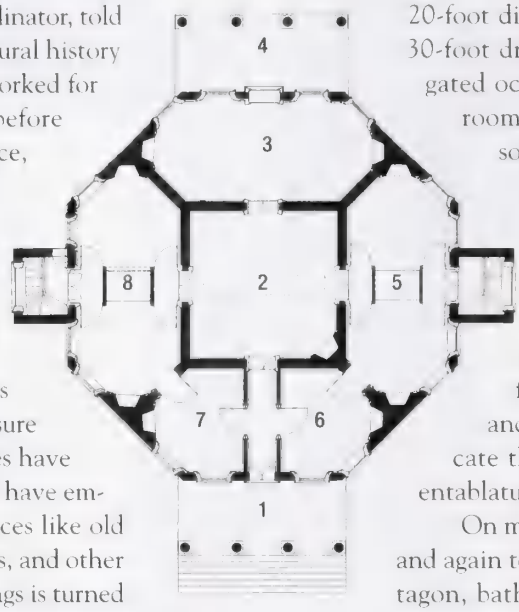


Visit Pier 1 to find a unique assortment of gifts, gift wrapping solutions, decorative holiday accessories and so much more.
For the store nearest you, call 1-800-447-4371 *or visit us at our web site:* www.pier1.com

The shining moment for the restorers came when the skylight was inserted in the roof above the dining room and light poured down into the space

As the house is slowly being brought back to its Jeffersonian glory, visitors are permitted to watch woodworkers, roofers, and masons go about their business using the tools and materials of Jefferson's time. On any busy day a visitor is likely to hear the very din Jefferson said only an earful of cotton could diminish—"the noise of hammers, saws, planes, etc. which assail us in every direction."

"You might say that we are using high-tech methods to serve the low-tech materials of Jefferson's day," Travis McDonald, the restoration coordinator, told me. (McDonald graduated in architectural history from the University of Virginia and worked for six years at Colonial Williamsburg before joining this staff in 1989.) "For instance, we have determined the exact shade of white for the outside trim from laboratory analysis of tiny patches of surviving paint on the bricks." Though some modern elements are being incorporated into the restoration—stainless-steel screws and bolts on a few of the beams to ensure stability—McDonald and his associates have strived to use materials Jefferson would have employed. Iron comes from salvaged sources like old bridges and is recycled as nails, brackets, and other fasteners. Heart pine from razed buildings is turned into beams and rafters.



1. North portico
2. Dining room with skylight
3. Drawing room
4. South portico
5. Jefferson's bedroom
6. Small bedroom
7. Small bedroom
8. Granddaughters' bedroom with alcove bed

Of necessity, the work goes slowly. In 1984 the nonprofit corporation bought the privately owned house and almost immediately began a search for documents. Then in 1988, archaeologists commenced their detective work. Only after this initial research phase was completed could the delicate task of restoration begin.

Jefferson would be pleased by such diligence. He was immensely proud of his "other home," as he described it to John Adams. "When finished," he wrote to his son-in-law in 1812 with uncharacteristic immodesty, "it will be the best dwelling house in the state, except that of Monticello." Unfortunately, in 1845 a fire destroyed the interior, leaving intact only the four chimneys, dividing walls, and 15 fireplaces. The owners, who had purchased the plantation from Jefferson's grandson in 1828, hastened to rebuild the house but modified it for their own needs. Now these changes have been stripped away and the original structure stands revealed.

Despite the extensive work going on inside and out, I was free to roam about as I liked. "You don't get to explore all of Monticello," said McDonald. "But here you can go through the entire house." What made my visit particularly exciting is that I could see Poplar Forest as Jefferson did when he was building it. Walking all around the outside of the scaffolded house, I paused to watch a man mix mortar by pounding it with a long-handled mallet as masons had done 191 years ago, then entered through the portico on the north facade.

Just inside the entrance I saw a tunnel of intensifying light, with aligned doorways framing a view of the trees beyond the south portico. Six rooms occupy the main floor—four bedrooms around the front and sides, a skylit 20-foot dining room at the center, and a 15-by-30-foot drawing room in the shape of an elongated octagon on the south—with five utility rooms at basement level, including Jefferson's wine cellar.

In their bareness, the interior walls have revealed some pertinent details essential to the restoration. Notches between the bricks show exactly where wooden plugs, so-called nailing blocks, allowed Jefferson's carpenters to attach chair rails and mantels. Ghost marks on walls indicate the location of alcove beds, decorative entablatures, and ceiling joists.

On my tour, I found myself drawn back again and again to the dining room at the core of the octagon, bathed in soft light. A dramatic space, it seems perfectly suited to a man as fond of good food, wine, and conversation as Jefferson was. One of the restorers' major triumphs has been to return the room to its original dimensions—a perfect cube. Following the 1845 fire, when the owners raised the roof and lowered the ceiling in order to insert an attic room, they removed the skylight and the upper eight feet of the dining room walls. The restorers had to replace the hundreds of missing clay bricks with new ones, carefully formed and baked to match in size, roughness, and color those made from the plantation's own red clay by Jefferson's workers. They also took pains to use only mortar prepared according to the original formula.

The shining moment for the restorers came when the 16-foot, 32-pane skylight, built of antique heart pine in the Poplar Forest restoration workshop, was inserted in the roof above the dining room and light again poured down into the space. Jefferson had written explicit instructions to his talented chief carpenter, the slave John Hemings, about its installation: "For the flat roof over the hall at Poplar Forest, let the sky-light run from East to West. 16 panes long. and only the length of 2. panes wide. groove the upper of the pane ½ 1" [inch] into the ridge bar and let the *(Continued on page 139)*

pecial advertising section

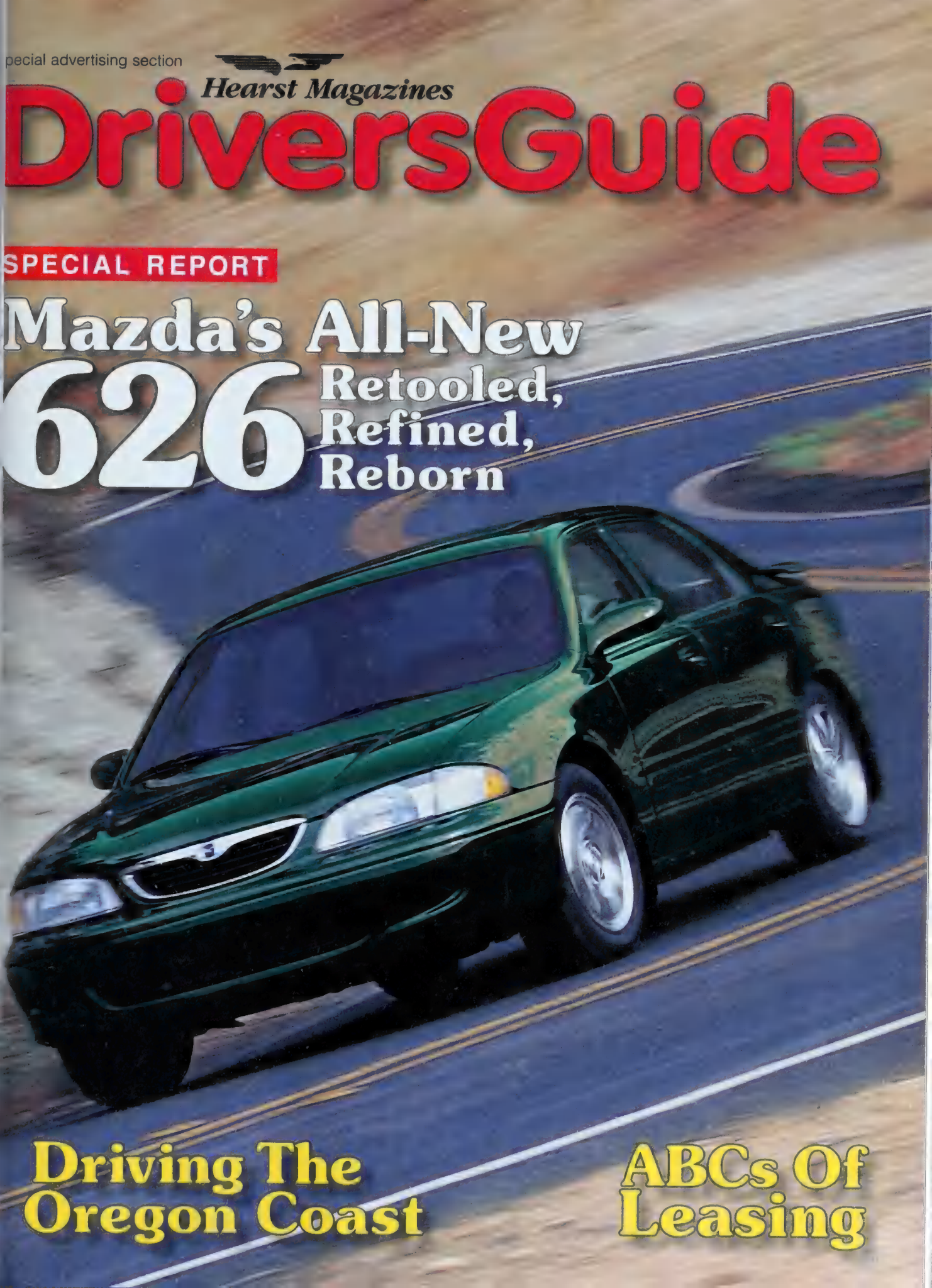
Hearst Magazines

DriversGuide

SPECIAL REPORT

Mazda's All-New 626

Retooled, Refined, Reborn



Driving The Oregon Coast

ABCs Of Leasing

special advertising section

Hearst Magazines

DriversGuide

Contents

NEW CARS

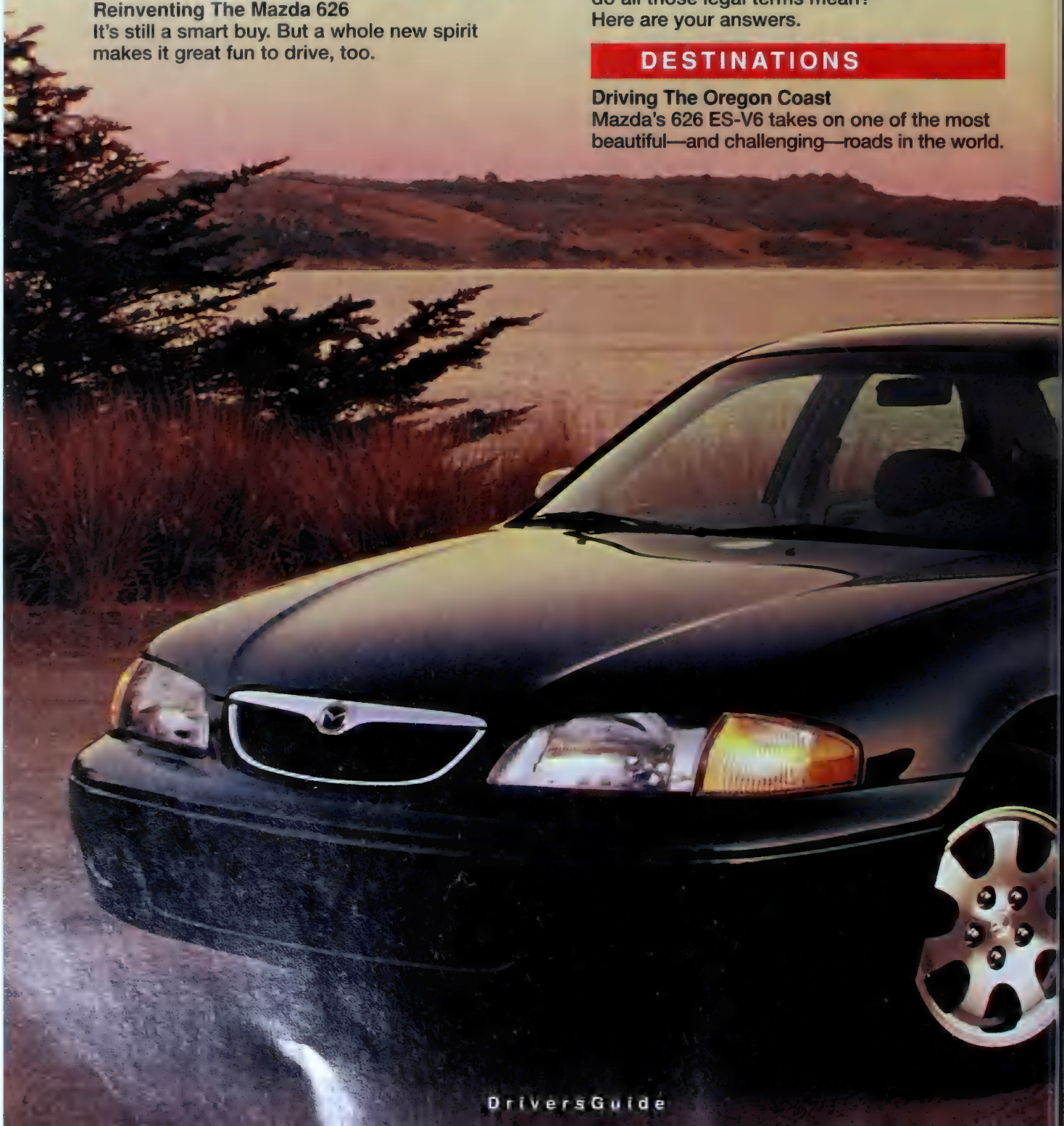
Reinventing The Mazda 626
It's still a smart buy. But a whole new spirit makes it great fun to drive, too.

CAR CONSUMER

The ABCs Of Leasing
Should you buy or lease? And what do all those legal terms mean? Here are your answers.

DESTINATIONS

Driving The Oregon Coast
Mazda's 626 ES-V6 takes on one of the most beautiful—and challenging—roads in the world.



FIRST GEAR

It's Time For A New Car



You don't have to take it anymore: the stalling, the repair bills, the uncomfortable bumpy ride, the embarrassment of rust spots peeking through your once-shiny paint.

It's time for a new car.

Why is now the time? Because the new models are hitting the showrooms right about now. And for 1998, there are more new cars hitting the showroom than at any time in the recent past. Your choices are almost unbelievable. What's more, dealers are very aware of the enormous selection of makes and models you have, so they're going all out to treat you nicely and make you a good deal.

Of course, the usual question crops up. What car should you buy? Do you need something practical or fun? With today's bumper crop of new models, you can have both. Check your local dealer for information. Read the brochures, ask questions, sit in the cars, maybe even kick the tires if it makes you feel good, and take test drives. It's actually a lot of fun to buy a new car, so have fun with it!

In this edition of DriversGuide, we feature one of the brightest new stars of '98—the Mazda 626. It's roomy, responsive and lots of fun to drive. Check it out.

Barbara Novak

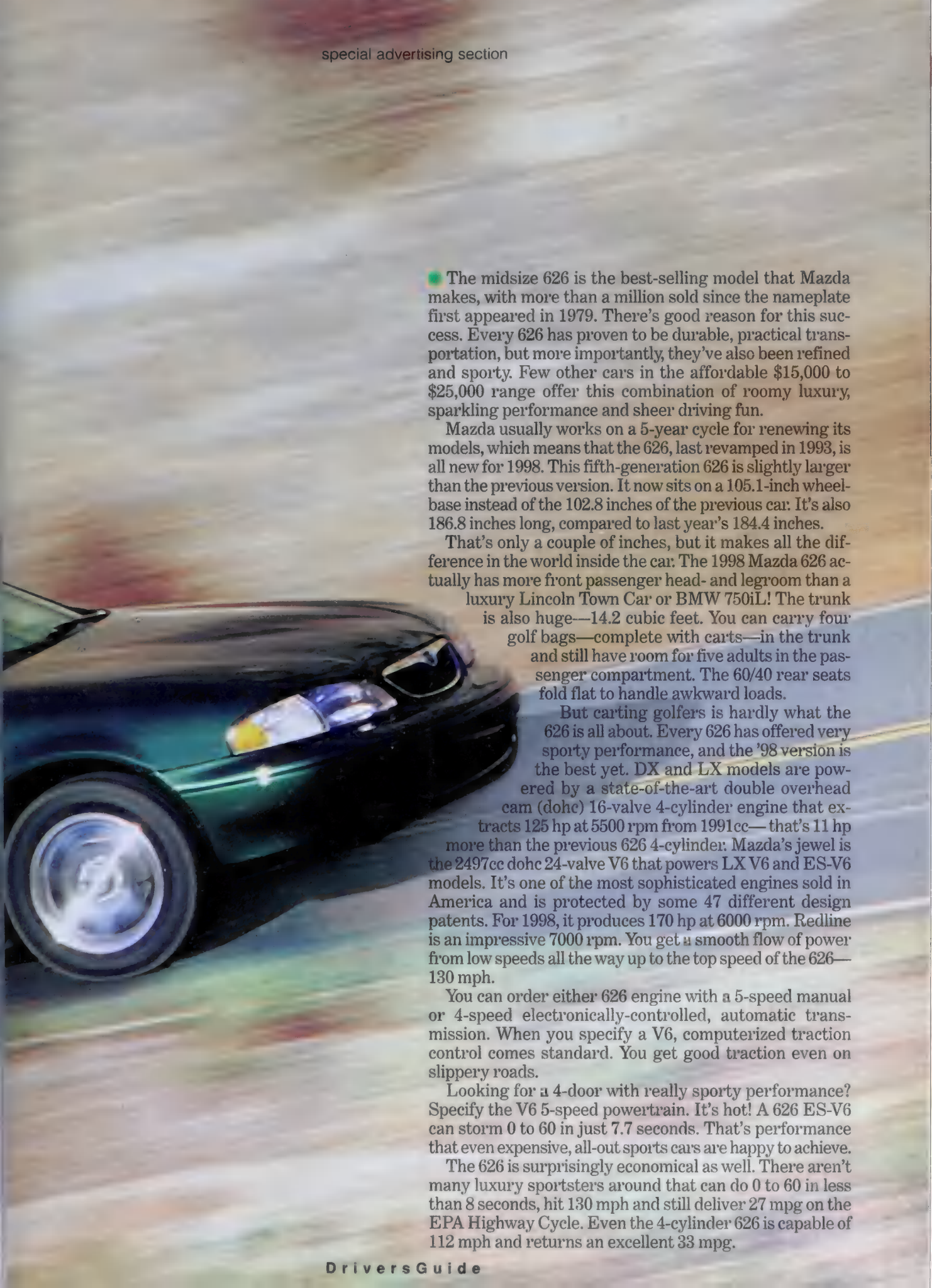
The material in this special advertising section was produced by Taylor-Constantine Inc. and by General Communications Inc. and did not involve the reporting or writing staff of any Hearst magazine. Design: Wendy Canniff. Additional photography: Bill Delaney.

NEW CARS

Reinventing The Mazda 626

**Mazda's new 626 is not just a smart buy.
A whole new spirit makes it fun to drive, too.**





The midsize 626 is the best-selling model that Mazda makes, with more than a million sold since the nameplate first appeared in 1979. There's good reason for this success. Every 626 has proven to be durable, practical transportation, but more importantly, they've also been refined and sporty. Few other cars in the affordable $15,000 to $25,000 range offer this combination of roomy luxury, sparkling performance and sheer driving fun.

Mazda usually works on a 5-year cycle for renewing its models, which means that the 626, last revamped in 1993, is all new for 1998. This fifth-generation 626 is slightly larger than the previous version. It now sits on a 105.1-inch wheelbase instead of the 102.8 inches of the previous car. It's also 186.8 inches long, compared to last year's 184.4 inches.

That's only a couple of inches, but it makes all the difference in the world inside the car. The 1998 Mazda 626 actually has more front passenger head- and legroom than a luxury Lincoln Town Car or BMW 750iL! The trunk is also huge—14.2 cubic feet. You can carry four golf bags—complete with carts—in the trunk and still have room for five adults in the passenger compartment. The 60/40 rear seats fold flat to handle awkward loads.

But carting golfers is hardly what the 626 is all about. Every 626 has offered very sporty performance, and the '98 version is the best yet. DX and LX models are powered by a state-of-the-art double overhead cam (dohc) 16-valve 4-cylinder engine that extracts 125 hp at 5500 rpm from 1991cc— that's 11 hp more than the previous 626 4-cylinder. Mazda's jewel is the 2497cc dohc 24-valve V6 that powers LX V6 and ES-V6 models. It's one of the most sophisticated engines sold in America and is protected by some 47 different design patents. For 1998, it produces 170 hp at 6000 rpm. Redline is an impressive 7000 rpm. You get a smooth flow of power from low speeds all the way up to the top speed of the 626—130 mph.

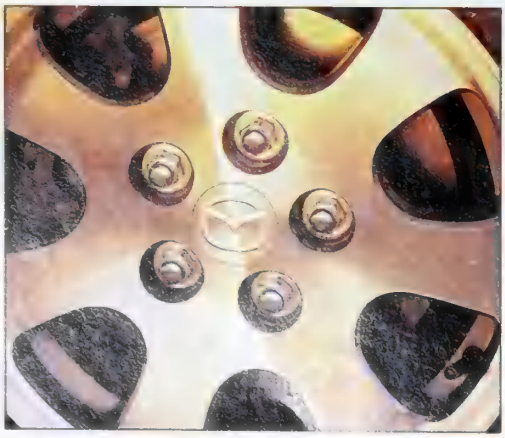
You can order either 626 engine with a 5-speed manual or 4-speed electronically-controlled, automatic transmission. When you specify a V6, computerized traction control comes standard. You get good traction even on slippery roads.

Looking for a 4-door with really sporty performance? Specify the V6 5-speed powertrain. It's hot! A 626 ES-V6 can storm 0 to 60 in just 7.7 seconds. That's performance that even expensive, all-out sports cars are happy to achieve.

The 626 is surprisingly economical as well. There aren't many luxury sportsters around that can do 0 to 60 in less than 8 seconds, hit 130 mph and still deliver 27 mpg on the EPA Highway Cycle. Even the 4-cylinder 626 is capable of 112 mph and returns an excellent 33 mpg.







The 1998 chassis has evolved from the previous generation 626. For 1998, shock absorber damping has been softened, but anti-sway bar diameters have been significantly increased. This provides a softer ride and flatter cornering.

The rest of the running gear is equally sophisticated. Tires are 185/70SR14s on 4-cylinder cars and fat 205/60HR15s on V6s, though the 15-inch wheels are available on LX models as an option. The topline ES-V6 comes with stylish 7-spoke alloy wheels that really enhance the 626's sporty look. Behind those wheels lurk 4-wheel disc brakes on V6 cars.

You can tell just by looking at the 626 that it's all new for '98. The all-new body styling manages to be both sporty and elegant. Up front, integrated headlamp units flank a larger grille. This is Mazda's trademark flattened oval and carries the new Mazda emblem, a stylized "M."

From the side, the 626 is mildly wedge-shaped. The body line rises from a low hood to a high trunk, with a character line beneath the side windows. At the rear, large integrated taillamp units wrap around the body corners. The trunk lid curves up in the barest suggestion of an aerodynamic spoiler. Fully cutout wheel openings enhance the 626's sporty image.

Styling details are subtle, sleek, refined. There is very little bright trim, for example. Door handles, body side moldings and bumper covers are all body color, and the ors themselves are elegant tone burgundy, beige, green and b Black, white and red are the most matic exterior colors, and everyt except black and white are clearc ed mica or metallic paints with vi depth that reminds you of a po water. The overall effect is distinc elegant.

Needless to say, the new body ha ly exceeds federal crash standards. front airbags are standard. At the s time, the new body contains much r sound-deadening material than previous generation car, which m the new 626's interior uncannily q

It's also very luxurious. The ne strument panel has a Mercedes cluster of white-on-black round struments in front of the driver, ancillary controls flanking the wi Everything is logically laid out an beled. It's a real testament to the

626
Information Hotline
For more about the excitin new Mazda 626, call for a complete information kit. It's free, and so is the call.
1-800-639-1000





sound systems are offered, including a high-powered Bose system with AM/FM/CD, which is standard on the ES-V6 and included as part of the LX V6 Premium Package.

With the 626, Mazda engineers have come close to building a car with universal appeal. The leather-clad interior is as fancy as that in most luxury sedans. The handling, acceleration and braking are right up there with all-out 2-seater sports cars. The exterior styling is elegant enough to take you anywhere, and it's youthful, modern and sure to stay attractive for years. Best of all, the new Mazda 626 is a fabulous value. **DG**

onomics that you in-
ntly feel comfortable
ind the wheel and
w by instinct where
the controls are. DX
LX models use a com-
able 4-spoke steering
el and have the con-
and control areas
nmed in black. The
line ES-V6 gets a
her-wrapped wheel
shift knob (manual
nsmission only) to con-
t with elm wood grain
as well as leather up-
stery for the bucket
ts. Interior colors are a
utiful gray or beige,
king the passenger
partment serene yet
poseful.

ny luxury feature
could possibly want,
h as power driver's
t, keyless entry, theft
m, power moonroof
plenty of storage
s and cup holders, is
ilable on the afford-
626. Two different



CAR CONSUMER

The ABCs Of Leasing

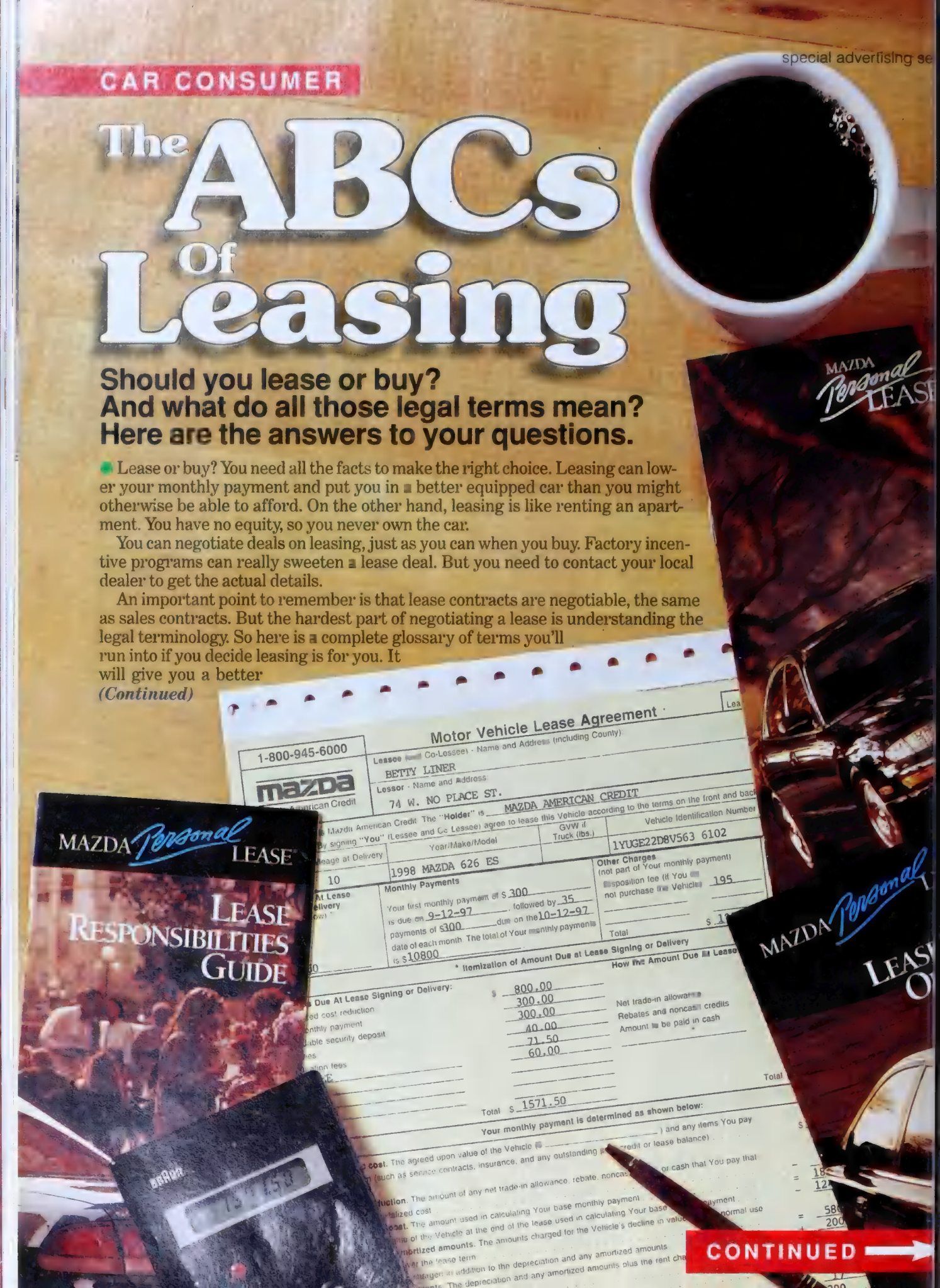
Should you lease or buy? And what do all those legal terms mean? Here are the answers to your questions.

Lease or buy? You need all the facts to make the right choice. Leasing can lower your monthly payment and put you in a better equipped car than you might otherwise be able to afford. On the other hand, leasing is like renting an apartment. You have no equity, so you never own the car.

You can negotiate deals on leasing, just as you can when you buy. Factory incentive programs can really sweeten a lease deal. But you need to contact your local dealer to get the actual details.

An important point to remember is that lease contracts are negotiable, the same as sales contracts. But the hardest part of negotiating a lease is understanding the legal terminology. So here is a complete glossary of terms you'll run into if you decide leasing is for you. It will give you a better

(Continued)



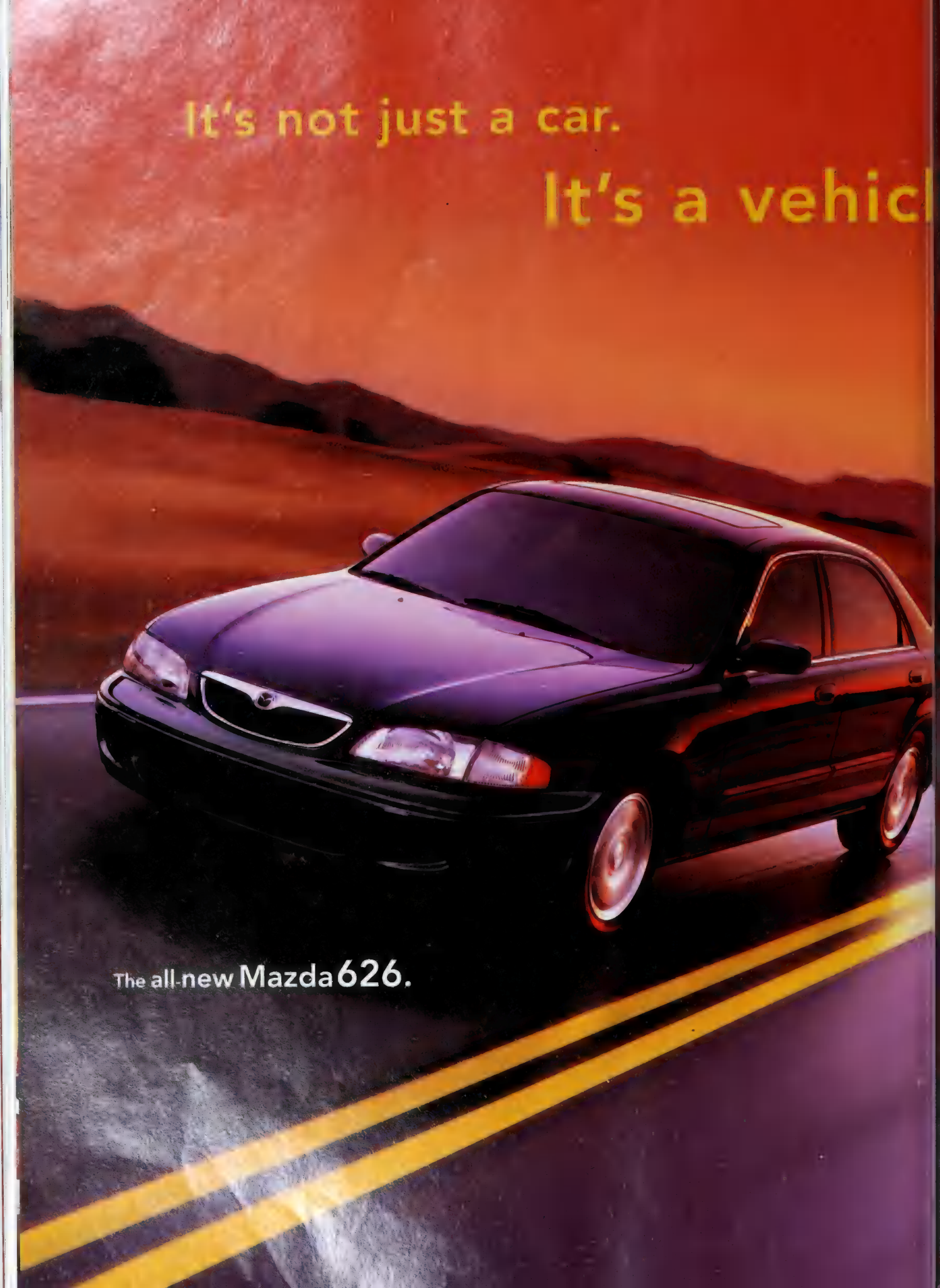
CONTINUED

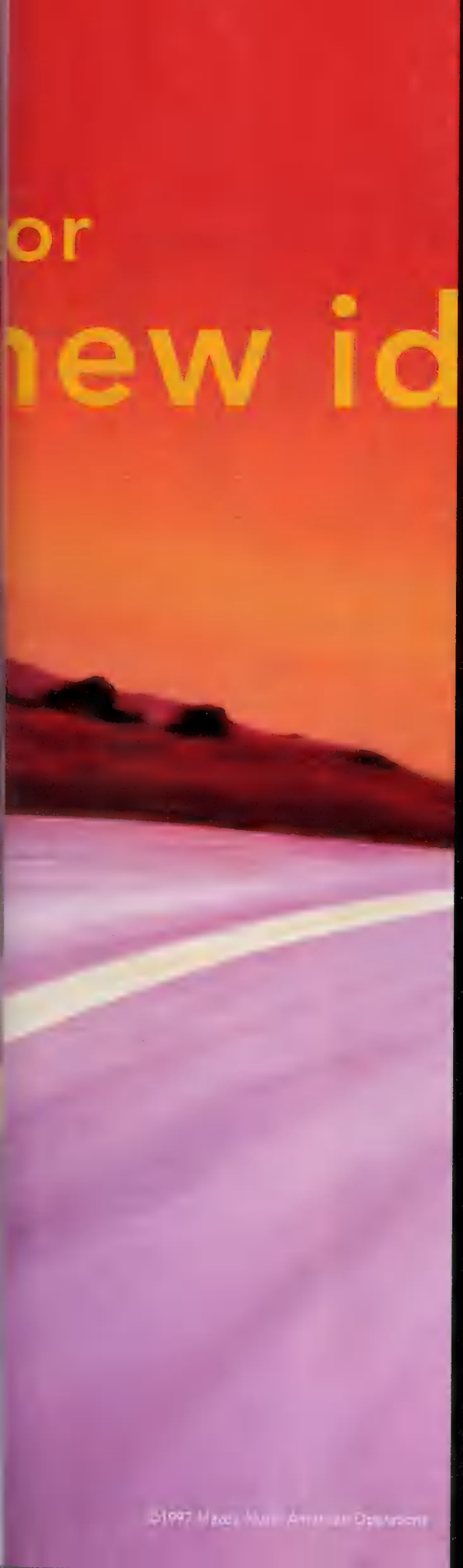
Retooled.

Refined.

Reborn.




It's not just a car.
It's a vehicl
The all-new Mazda 626.



or new ideas.

Standard on the 1998 Mazda 626 ES-V6: 2.5L DOHC V6 engine, Variable Resonance Intake System, patented Twin Trapezoidal Link (TTL) suspension, ABS, AM/FM/CD stereo with Bose® speakers, leather interior, power driver's seat, battery saver system, and security system with immobilizer feature. Visit us at www.mazdausa.com or call 1-800-639-1000 for all the details.*

**Seating surfaces upholstered in leather except for vinyl on seat side panels, rear sides of seatbacks and other minor areas.*

Engine software makes acceleration an extension of your mind, not just your foot. Electronic traction control keeps you grounded to all manner of passage and pavement. Your choice of automatic or 5-speed manual transmission frees you to go your own way. And a Bose® music system helps you arrive in perfect harmony. The all-new Mazda 626 has been retooled, refined, and reborn. In fact, with more room in the cabin and more power under the hood, it's virtually redefining the midsize sedan. And that's definitely a new idea whose time has come.

mazda

©1997 Mazda Motor American Operations

ABCs Of Leasing

(Continued)

understanding of what's involved and a definite advantage in negotiating your deal.

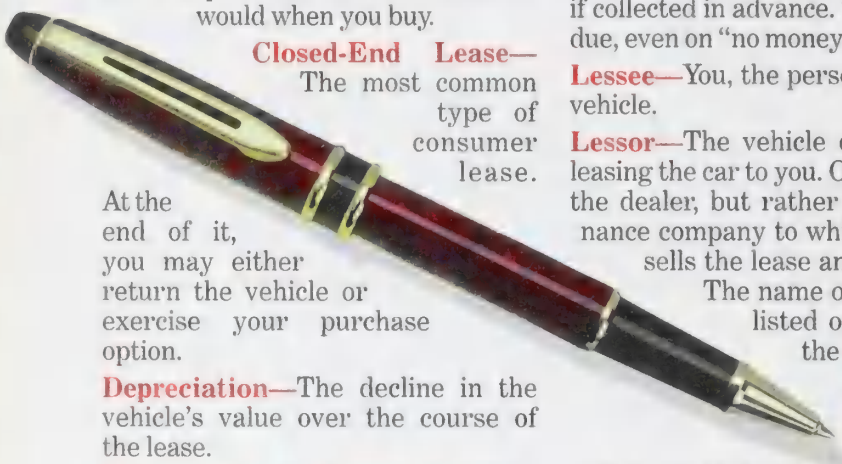
GLOSSARY

Acquisition Fee—A $200-$700 fee that the dealer pays to the leasing company to acquire the lease. Some dealers mark up these fees to increase their profit.

Adjusted Capitalized Cost—Capitalized cost minus the capitalized cost reduction (if any).

Capitalized Cost—Also known as the cap, or cap cost, this is the purchase price and includes fees, taxes, warranty charges, insurance and interest costs.

Capitalized Cost Reduction—The leasing equivalent of a down payment, and it reduces the total amount you have to repay. Because you're financing only a portion of the vehicle's total value, a cap cost reduction has more impact than the same amount would when you buy.



Closed-End Lease—The most common type of consumer lease. At the end of it, you may either return the vehicle or exercise your purchase option.

Depreciation—The decline in the vehicle's value over the course of the lease.

Depreciation Component—The bottom-line figure for your monthly payments. It's calculated on the capitalized cost of the vehicle, minus any capitalized cost reduction (down payment) and the estimated residual value (projected trade-in value) of the vehicle at the end of the lease.

Disposal Fee—Charged by the leasing company and not by the dealer, it covers the cost of moving, cleaning and disposing the car at the end of the lease. The fee is waived if you exercise the purchase option.

Early Termination Liability—You pay dearly to terminate a lease early, because the market value of the car depreciates faster than the lease payoff. Also, leasing companies usually require you to pay a percentage (30% to 100%) of the remaining lease charge for early termination. If you have a "fair market value" purchase option, your early termination liability will be very high.

Flexibility On Moving—Some local and regional leasing companies will require you to pay off your lease if you move to a state in which they don't do business. Also, if you move to another state, you may be required to pay sales tax to your new home state, even if you've already paid your old state.

Gap Protection—Commonly called gap insurance, this protects you from paying the difference between the lease payoff and the vehicle's insured value in the event it is totaled or stolen. Never lease without this protection. Your dealer pays about $200 for it.

Inception Fees—Also called up-front fees. These include your first monthly payment, refundable security deposit, DMV fees and an acquisition fee if collected in advance. This money is due, even on "no money down" leases.

Lessee—You, the person leasing the vehicle.

Lessor—The vehicle owner who is leasing the car to you. Often, this isn't the dealer, but rather a bank or finance company to which the dealer sells the lease and the vehicle. The name of the lessor is listed on the back of the contract.

Luxury Tax—A 7% federal tax on vehicles that cost $36,000 or more. You can fold this into your monthly payment.

Manufacturer's Suggested Retail Price (MSRP)—Also known as list price or sticker price. This is the price on the window sticker, which is required to be on every new car. The dealer sets his own selling price, which is usually lower than the MSRP.

Mileage Allowance—The number of miles per year you're allowed to drive—usually 15,000. You're charged a fee if you drive more than that—usually 12 cents to 15 cents per mile. If you drive less than your allowance, you may be entitled to cash or credit.

Monthly Depreciation—The adjusted capital cost minus the residual value, divided by the number of mo of the lease.

Monthly Rent Charge—This i lease rate, or the cost of interes money you are borrowing. Sub the monthly depreciation from monthly payment.

Monthly Payment—The ave monthly depreciation and ave monthly rent charge, plus fed state and local sales taxes. In states, taxes are assessed on the monthly payment. Some states you on the price of the entire ve A few states may require up- payment.

Purchase Option—The dollar am for which you can purchase the ve at the end of the lease. This figur be "fixed" at a specific dollar am If not, "fair market value" will b termined, which gives you the right of refusal to buy the car bas its value at that time. Usually, it's b to go with the fixed purchase opt

Regulation M—Revised fe rules that go into effect as of Oct 1997, which standardize and sim leasing forms and language.

Residual Value—The leasing co ny's estimate of the vehicle's val the end of the lease. It is the basi your purchase option at the e your lease.

Sales Tax—States, including counties and cities, have differen rates and methods for computing collecting sales tax.

Term—The number of months are leasing the vehicle.

Wear And Tear—As a rule of th if you have more than $100 wor damage to your vehicle—mecha exterior, interior, glass, tires— will be charged for repairs. It's u ly cheaper to have the damag paired yourself. Toward the e the lease, if you're not buying th the leasing company will send a praiser to assess the damage o quire you to bring the car to dealer for appraisal. If you agree with the appraisal, don't si Instead, get your own appra Some leasing companies, espec those with very high residuals try to charge even the cleanest for excess wear and tear.

Driving The Oregon Coast

The new Mazda 626 takes on one of the most beautiful—and challenging—roads in the world.



What better way to try out Mazda's rty new 626 ES-V6 than by touring gon's coast road? This twisting, ning, cliff-hugging coast road is wn as Route 101, and it boasts ggering scenery, world-class beach orts and some of the sweetest cor- s ever rolled into a piece of undu- ng asphalt. Most of Route 101 was structed in 1933 by the Civilian nservation Corps. Driving it, you the distinct impression that its nsits were broken at least part of time. Our 1998 626 ES-V6 test car more than equal to 101's crazy sts and turns.

The brand-new 1998 fifth-genera- 626 is slightly larger than previous dels, with a 105.1-inch wheelbase 186.8-inch length, both measure- nts nearly 2.5 inches longer than ore. This translates into considerably more passenger m and a trunk that swallowed all our luggage and camera r, and with lots of room left for Oregon souvenirs. old 7-spoke alloy wheels and bright side window moldings identified our test 626 as an ES-V6. Eagle-eyed observers also will spot 4-wheel disc brakes with standard antilock braking system (ABS) that are unique to the ES-V6 and LX V6.

The excellent Mazda suspension is by independent MacPherson struts fore and aft, though the 626's rear suspension is Mazda's patented Twin Trapezoidal Link (TTL) design. If you're not a technoid, don't worry. All you need to know is that TTL works. During our demanding drive down the Oregon coast, the 626 felt controllable under all conditions, no matter how sharp the corners, how steep the elevation changes, how hard the braking or how abruptly the throttle was mashed.

The 2.5-liter, double overhead cam 24-valve V6 is now rated a healthy 170 hp at 6000 rpm. This compact alloy engine sits transversely under the low hood, driving the front wheels through your choice of a 5-speed manual or

Driving The Oregon Coast



electronically-controlled, 4-speed automatic transmission. Traction control is standard with the V6. Thanks in part to efficient electronic fuel-injection, even the automatic transmission ES-V6 delivers 20 mpg city/26 mpg highway. The slick-shifting manual gearbox raises these numbers to 21/27.

Our test ES-V6 came with beige leather seats and a leather-wrapped steering wheel and shift knob as standard. The light-toned interior contrasted elegantly with the bright Laser Red Metallic exterior paint, and everything was beautifully turned out.

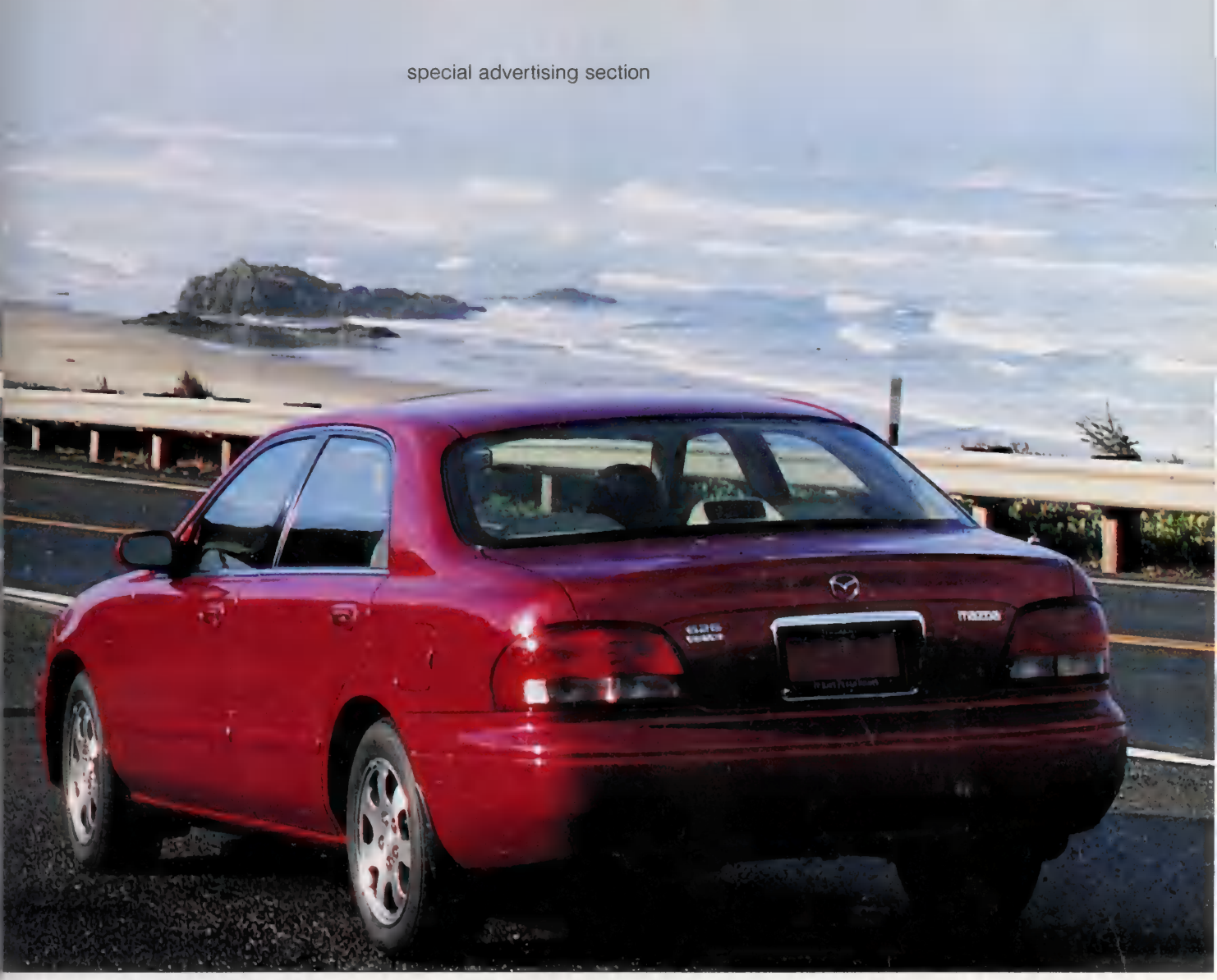
What was this neat 626 ES-V6 like to drive? In a word, cool. We started our test run by heading out on Route 30 from Portland, then turned onto Route 101 at Astoria, Ore., and headed south. Typical of the Pacific Northwest, it was a gray and rainy day. Our Mazda didn't care. The combination of Bridgestone Potenza RE92 tires in a healthy 205/60R15 size, sure-footed suspension, electronic traction control, ABS disc brakes and plenty of power made child's play of crossing the mountains in the rain.

The Oregon coast is very special. More than 30 state parks line the coast, making this one of the greatest recreational areas in the world, with miles of protected beaches, hiking trails and a bicycle trail running almost the full length of the state. Dozens of rivers intersect the coast, including such famous names as the Columbia, Yaquina, Umpqua and Rogue. Many of the rivers are spanned by one of 13 bridges designed by engineer Conde McCulloch in the early1930s for Route 101, which are now considered historic works of art. The rivers fabulous fishing for salmon and head, while the mountains hunters for deer and elk. Oregon has a mighty lumber industry some commercial fishing, but coastal economy is driven by tou



Astoria was named after fur ty John Jacob Astor, who establis trading post here in 1811. It was at the mouth of the Columbia R where explorers Meriwether L and William Clark spent the win 1806 in what's now known as Clatsop. A reconstruction of that along with an elaborate maritime seum, a busy Coast Guard statio the view from the hilltop 1880 As Tower, is a prime tourist site.

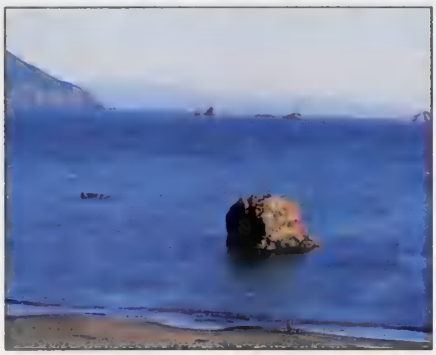
From Astoria, we headed sou Route 101 to Seaside, a classic b town with a boardwalk, bumper taffy stands and lots of tourist ca The white sandy beach is world-c Another short drive brought us to non Beach, a trendy tourist destin



ortland weekenders. It's more up- than Seaside—the espresso barely outnumber the art gal- s. But the big tourist draw is a offshore forma- called Haystack . As rocks go, it's uty.

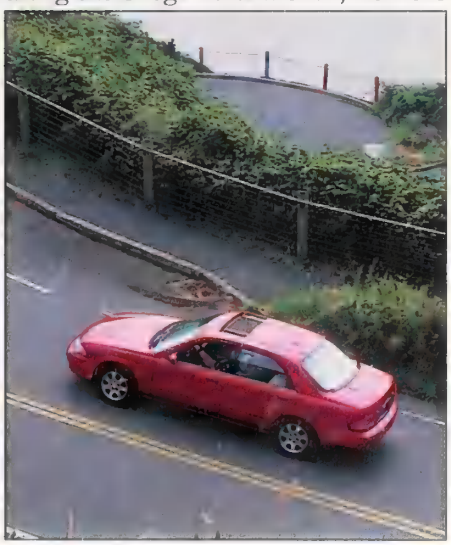
uth of Cannon h, Route 101 be- to twist and t. Now we could y extend the 626 76 and explore its th performance. as we might, we ln't find anything wrong. The da's handling, braking and cor- ng were flawless. Even better, the ner-clad bucket seats were both ortable and supportive, the con- logical and the white-on-black es easy to read.

ute 101 climbs and curves ugh mostly uninhabited moun- ide until it reaches a picturesque old fishing town called Garibaldi, perched on the edge of Tillamook Bay. After rounding Tillamook Bay, we left 101 on Three Capes Scenic Route, a wonderful driving road that eventually brought us to Cape Lookout State Park, past the beach at Tierra del Mar, and back to rejoin 101 behind Pacific City.

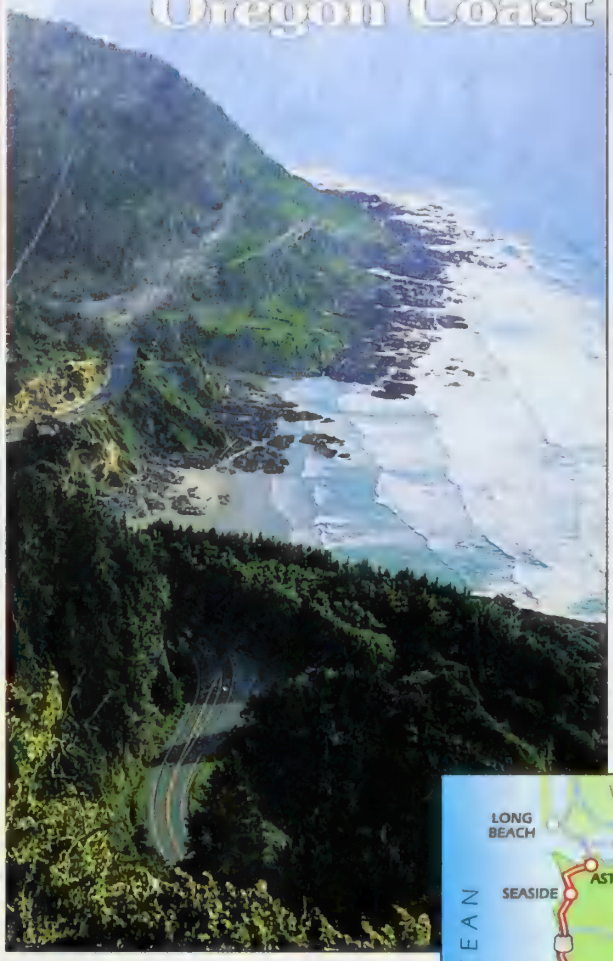


Has Oregon attracted settlers from all over the world? Well, Astoria has a large Finnish population and there are Swedes, Danes and Italians. Russian fur traders were here early and left their mark, as did Spanish traders, English explorer Captain James Cook and, of course, Lewis and Clark. Native Americans of the Chinook and Clatsop tribes, among others, still make up a healthy presence. In fact, we stayed the first night near Chinook Winds, a casino complex on Native American land.

The next morning we pointed the Mazda 626 past Salishan, a lavish resort that overlooks Siletz Bay and is probably the fanciest place to stay along the Oregon coast. Soon, we were



Unfolding The Oregon Coast





in Depoe Bay, the world's smallest navigable harbor. Dangerous tides keep the local Coast Guard station busy answering some 400 distress calls a year. South of Depoe Bay, we took a detour on Otter Crest Loop to aptly named Cape Foulweather, where 100-mph winds are common.

Route 101 follows the coast all the way from Cape Foulweather to Newport, then goes slightly inland to Yachats—to help visitors pronounce it, locals say, "When you're Ya-Hot, you're Yachats." We stayed at the Overleaf Lodge in Yachats, a brand-new hotel built right on the oceanfront. Waves crashing on the rocks sprayed the open windows by our Jacuzzi. Life is good when touring in a 626!

Just south of Yachats is Cape Perpetua, which has all the rocks, trees and ambience of California's Big Sur. The winding road continues to Heceta Beach, where the landscape changes dramatically. Now we were in the Oregon dunes area, a stretch of sand dunes that extends for 50 miles. The whole atmosphere couldn't be more different from the green hills and rocks just a few miles away.

Coos Bay, a lumbering/fishing center, marks the end of the dunes area. Deftly dodging logging trucks, our 626 zipped south. At one point, we unexpectedly hit the wake of a huge logging truck. The 626 ES-V6 remained stable and cool, thanks to superior aerodynamics and a rock-solid suspension.



By now, we were nearing the end of the trail. From Coos Bay through the cute Victorian town of Bandon, through the working fishing harbor of Port Orford, 101 stays inland. The towns and landscape aren't especially scenic—at least not compared with the prettier parts of the Oregon coast—and traffic is heavy.

South of Port Orford, however, we came on 15 miles of coast that look just like the area of California Route 1 around San Simeon. Dramatic waves crash on offshore rocks, and mountains rise 2500 feet straight from the sea. The road snakes dramatically along between wind-sculpted rock and water all the way to the fishing camp of Gold Beach, at the mouth of the famous Rogue River. It's simply gorgeous country. We stayed in a riverfront condominium at Jot's Resort. Mo brought golden sun, playful sea and early morning fishermen outside our front porch. A sho took us to Brookings, the last to Oregon before the California bo

By the time we got back to land, we'd covered more than miles in our 626 ES-V6. This new da is elegant, refined and unaba ly sporty, the perfect tool for ca up a road as challenging as Rout For about $25,000 fully-loaded, t not another car we can think o combines the 626's luxury interi zor-sharp handling, strong engi sleek style.

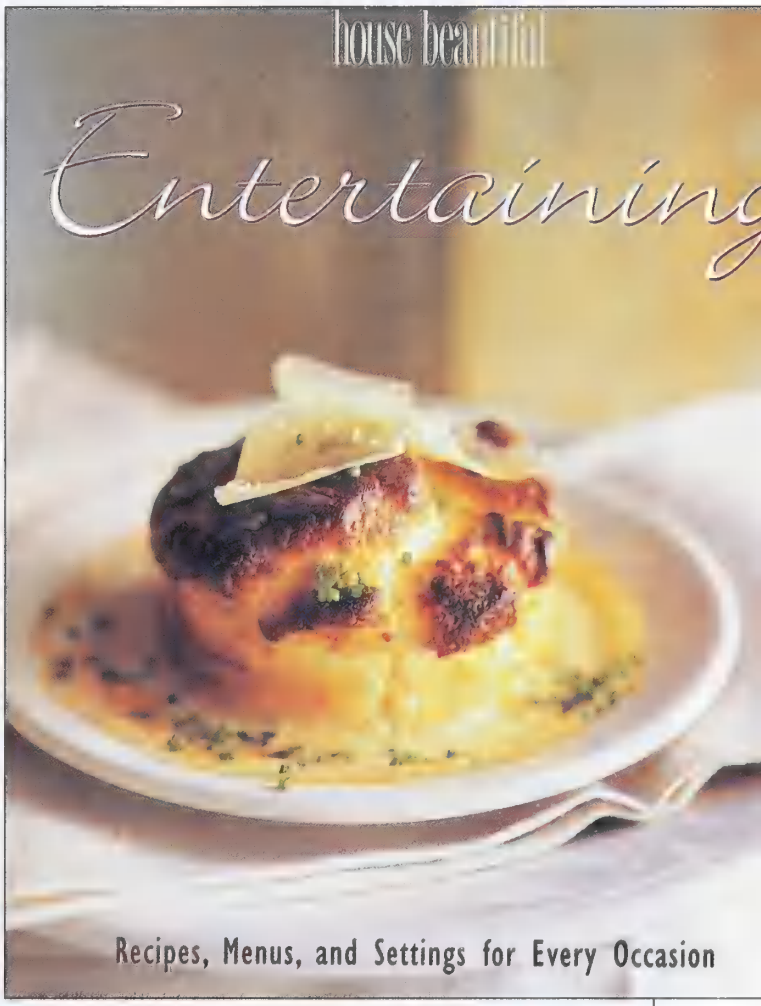
The Oregon coast is one of th unspoiled stretches of seacoast United States, an absolute me you're an outdoorsman or a drivi thusiast. We could happily spend exploring every byway. Especi it's in a Mazda 626 ES-V6.



The perfect holiday gifts

House Beautiful's glorious new book Entertaining *and* Great Style *offer expert advice on the art of living*





NEW! ENTERTAINING

Over 140 imaginative menus and recipes from world-famous chefs and celebrity designers.

Text by Jane Ellis 178 pages, over 140 color photographs

#102303 $30.00

GREAT STYLE

An idea-filled collection of outstanding rooms by today's top decorators.

Text by Christine Pittel. 224 pages, over 200 color photographs.

#141690 $35.00

house beautiful

To order, call 800-285-7060

ask for Dept. HFD71

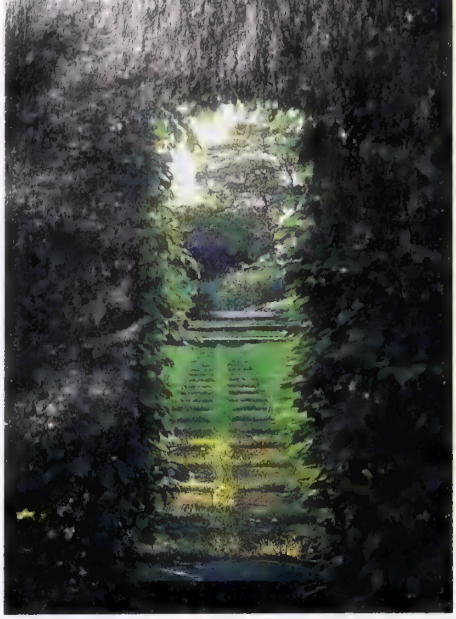
or send check or money order to

HOUSE BEAUTIFUL BOOKS

Dept. HFD71, Box 400821, Des Moines, IA 50340-0821

Please include $4.95 for shipping and handling.

Free shipping and handling for orders of two or more books.



GRAND DAME OF DUTCH GARDENS

Mien Ruys, with her strong modernist designs and passion for perennial borders, has changed landscape architecture in her native Netherlands

By Suzanne Charlé





A lifelong love of modernism characterizes gardens by Dutch landscape architect Mien Ruys (above). From top: In a garden she designed for Abe Bonnema, in Haarlem, a hedge archway frames rectangles of a stone and grass path. In Dedemsvaart the reed pond garden and a hedge of Carpinus beutulus with a window to the next vista.



On a sunny day in June, Mien Ruys sat in front of her cottage in Dedemsvaart, watching crowds wander through her gardens. At 93, Ruys is the grand dame of Dutch landscape architecture. Her theories—published in ten books and in hundreds of articles in her quarterly magazine, *Our Own Garden*—have directed the way practitioners and enthusiasts throughout Europe think about landscape design. And her pioneering plans for thousands of home gardens have set the standard for what these small plots should be.

"Mien Ruys was the first landscape architect of importance in the Netherlands," says Ton der Linden, who is a prominent landscape architect in Amsterdam. "She was the first to plant perennial borders and the first to introduce modern architecture into the landscape. She is the Dutch Penelope Hobhouse, our queen of gardening."

Ruys's own gardens in the village of Dedemsvaart, some one and a half hours by car from Amsterdam, are the summation of her creative spirit. For more than seventy years they have been her sketch pad and her laboratory, two and a half acres in which she has conducted her experiments in planting and design. Although she no longer works at her firm, Office of Landscaping/Mien Ruys and Hans Veldhoen, Ruys continues to direct three full-time gardeners: trying out new plants, keeping those that work best, discarding those that don't meet expectations. Opinionated and determined, she tapped her cane impatiently on the paving stone several times during our visit, summoning a gardener to talk about replacing some plants that did not please her.

"Whenever anyone asks me to sum up a Mien Ruys garden, I say that it is like an Impressionist painting superimposed over a canvas by Piet Mondrian," says Hans >



The uplifting breakthrough for firmer, younger looking skin.

Finally, the all-in-one firming treatment that helps your skin fight the effects of time. Exclusively formulated with our unique, advanced Ceramide Retinyl Complex that works naturally with your skin.

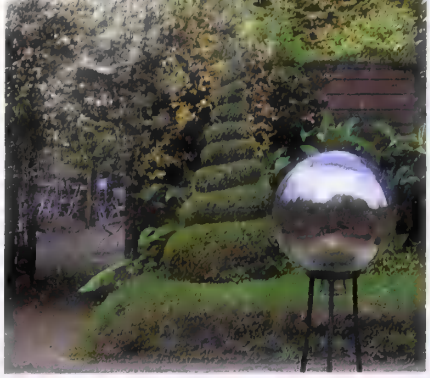
Immediately: skin looks and feels firmer, "uplifted."

With continued use: firmness and resiliency are measurably improved, the appearance of dark spots is reduced, lines and wrinkles are visibly diminished.

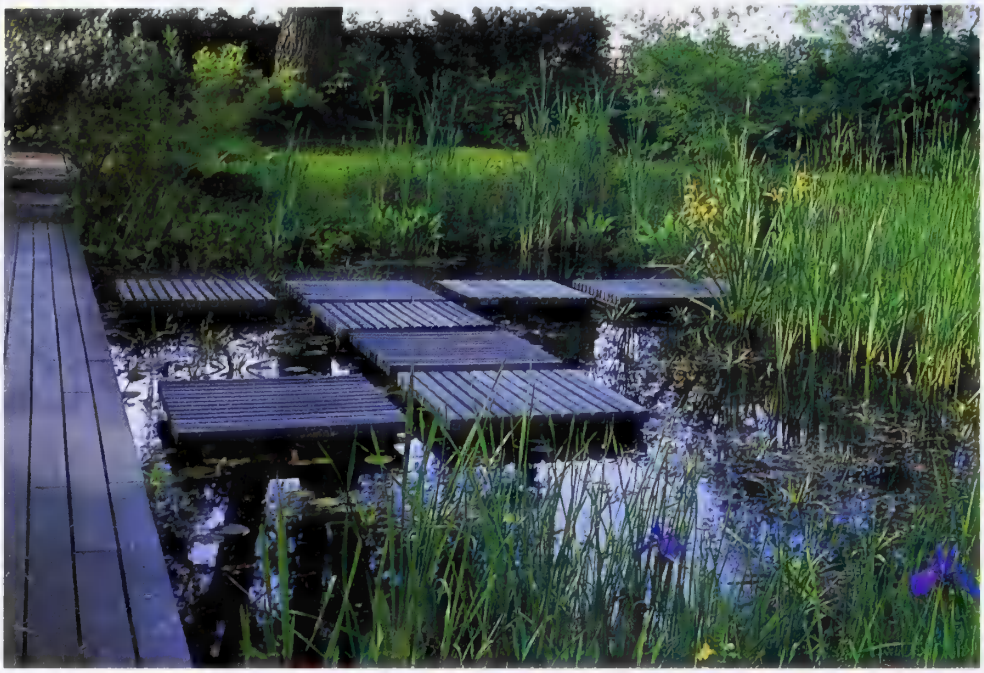
Elizabeth Arden

FIRST NAME IN BEAUTY

Bloomingdale's
(at participating stores)



Her partner sums up a Mien Ruys garden this way: an Impressionist painting superimposed on a canvas by Piet Mondrian

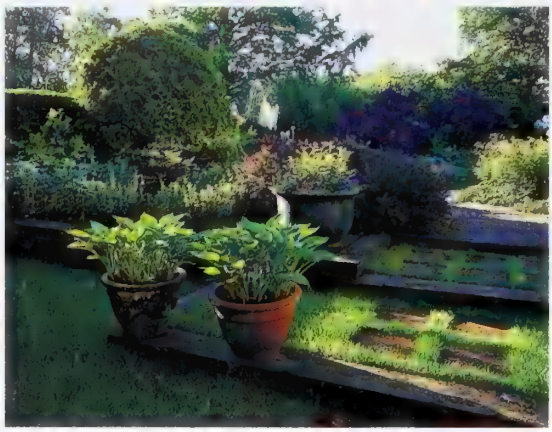




Clockwise, from top: At Dedemsvaart a "witch's ball" draws people to the herb garden, one of Ruys's first. Despite her love of straight lines, she designed a curved path for her woodland garden. Potted plants soften the geometry of Abe Bonnema's garden. In her own marsh garden, Ruys mixes grass with iris.

Veldhoen, who has worked with Ruys for almost thirty years and who took over the firm after she gave up daily practice several years ago.

His description could not be more apt. Photos of projects as diverse as a public housing compound (1949), a factory garden (1956), and a private garden for the architect Abe Bonnema (1962) show a modernist geometry of paths, beds, and hedges, softened by luxuriant plantings.



Piet Oudolf, one of Holland's most brillant designers, remembers when he first discovered Ruys's gardens twenty-five years ago. "I had never seen anything like them in Holland—the strong colors and textures of her perennials combined with her architectural plans," he says. "Not many people are gifted in both planting and design."

That Ruys's gardens are a heady mixture of discerning plantsmanship and European modernism is not surprising given her pedigree. Her father, Bonne Ruys, started the Moerheim Nursery in Dedemsvaart more than a century ago. A brilliant nurseryman, he hybridized 100 plants, including the first pink delphinium, 'Pink Sensation,' and *Helenium* 'Moerheim Beauty.' His daughter, however, was more interested in how plants could be combined to create architectural spaces, so he gave her part of his garden where she could experiment.

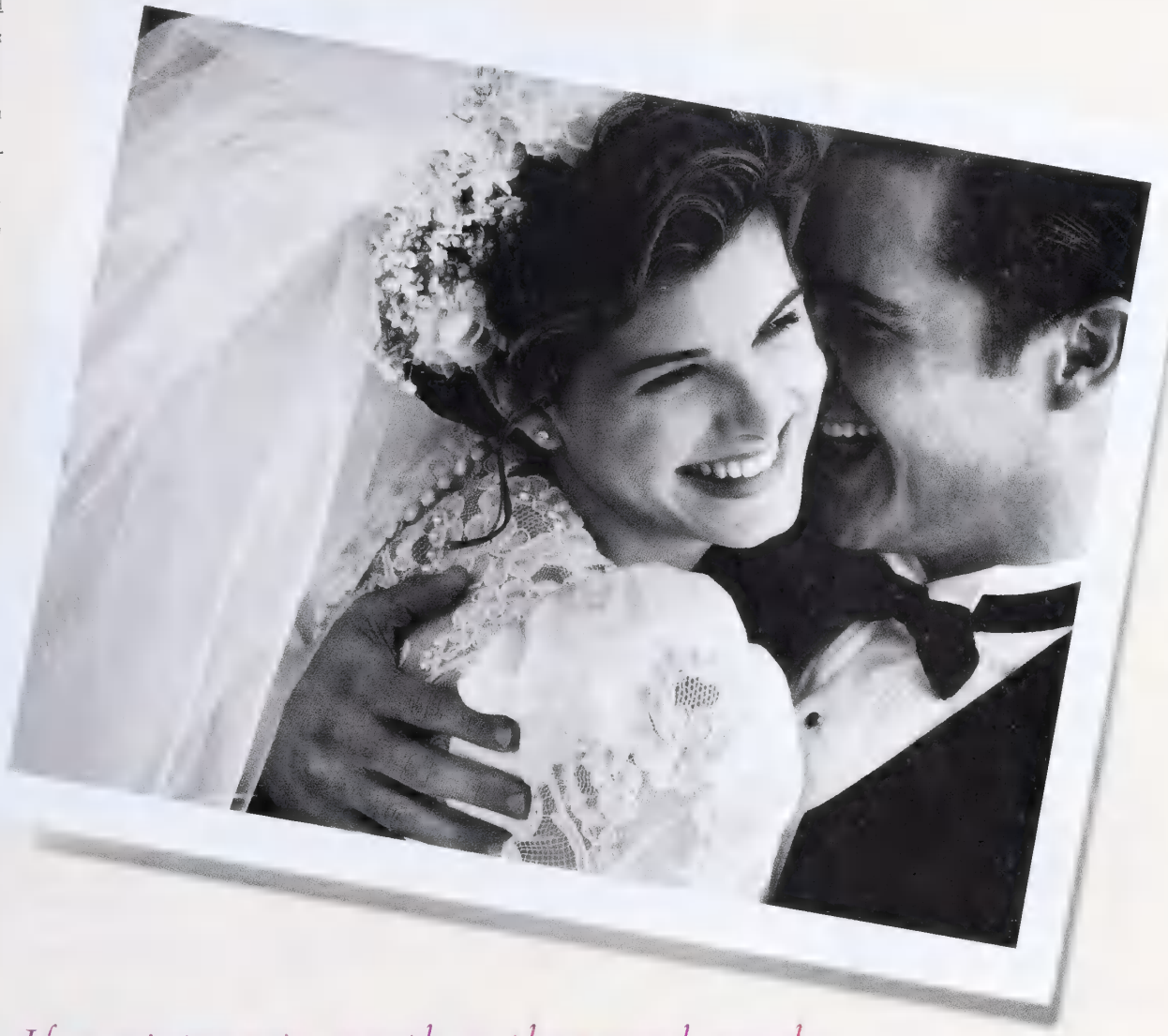
Visitors to Dedemsvaart—some 25,000 a year—stroll through these early gardens where Ruys watched how different perennials grew and took shape. Started in 1925, the plots hint at the directions Ruys would take: massing plants, choosing perennials as much for structure as for bloom, and creating underlying symmetry.

This is even true of the wild garden, where she drew a straight path, intersected it with another, then planted drifts of astilbes, hostas, bronze-tinged rodgersias, and giant-leafed ornamental rhubarb and let the plants subsume the rigid geometry of the paths.

In 1927 Ruys moved to England to learn the nursery trade at Wallace & Co. in Tunbridge Wells. While in Great Britain, she met Gertrude Jekyll. Although in her old age the great gardener was refusing most visitors, she did not turn Ruys away, graciously inviting "the daughter of Bonne Ruys" to come to Munstead Wood. The two women, one at the end of her career, the other just starting out, walked through the gardens, discussing plants and design. It was this visit, Ruys says, that spurred her interest in perennial borders, a passion that would last a lifetime and change the look of Dutch gardens.

The following year, Ruys went *(Continued on page 74)*

© The Fragrance Foundation 1997



If a picture is worth a thousand words,
then your sense of smell is worth a million.[sm]

Stop and Smell the Memories.[sm]

THE FRAGRANCE FOUNDATION

For information on the role that fragrance plays in our lives, contact us: The Fragrance Foundation, 145 E. 32nd St., New York NY 10016; fax: (212) 779-9058; e-mail: info@fragrance.org
http://www.fragrance.org

HEALTH

How to help antibiotics help you.

Have you ever asked your doctor for antibiotics to treat a cold or the flu? Do you sometimes stop taking your antibiotic prescription once you start to feel better? Or have you ever saved "leftovers" for next time? If so, read on.

Since their discovery more than 50 years ago, antibiotics have been a key factor in fighting bacterial infections and keeping us healthy. If you've ever been diagnosed with such common conditions as pharyngitis, chronic bronchitis, or a middle ear infection, chances are you've taken them. Yet antibiotics remain one of the most misunderstood and misused medications.

The truth is, antibiotics should be taken only when necessary and are effective only when used properly. While only your doctor can determine when you need them, there is much you can do to help. Start by reading these facts, and tips on proper usage.

What is an antibiotic?

Antibiotics are medications that either kill bacteria or stop them from growing. They are most commonly prescribed for bacterial infections, often involving the lungs, throat, or middle ear. Different antibiotics may be used for different types of infections. Only your doctor can determine what infection you have and which antibiotic is appropriate to treat it.

When is it appropriate to take an antibiotic?

Antibiotics only work against bacterial infections. So if you have a viral infection, such as the common cold or flu, do not expect or insist that your doctor prescribe you an antibiotic. Only your doctor can determine the type of infection you have and whether an antibiotic is necessary.

Why are some antibiotics prescribed differently than others?

Each antibiotic has a different chemical structure and this affects the way it works in the body. The specific antibiotic and the type of infection it's being used to treat, determine the number of days and the number of doses per day the antibiotic needs to be taken. Some antibiotics can be taken for 5 days while others are taken for 10 to 14 days. It is important to take the specified number of doses each day for the number of days prescribed by your doctor. Let your doctor know if you're taking other medications, which could interfere with how your antibiotic works.

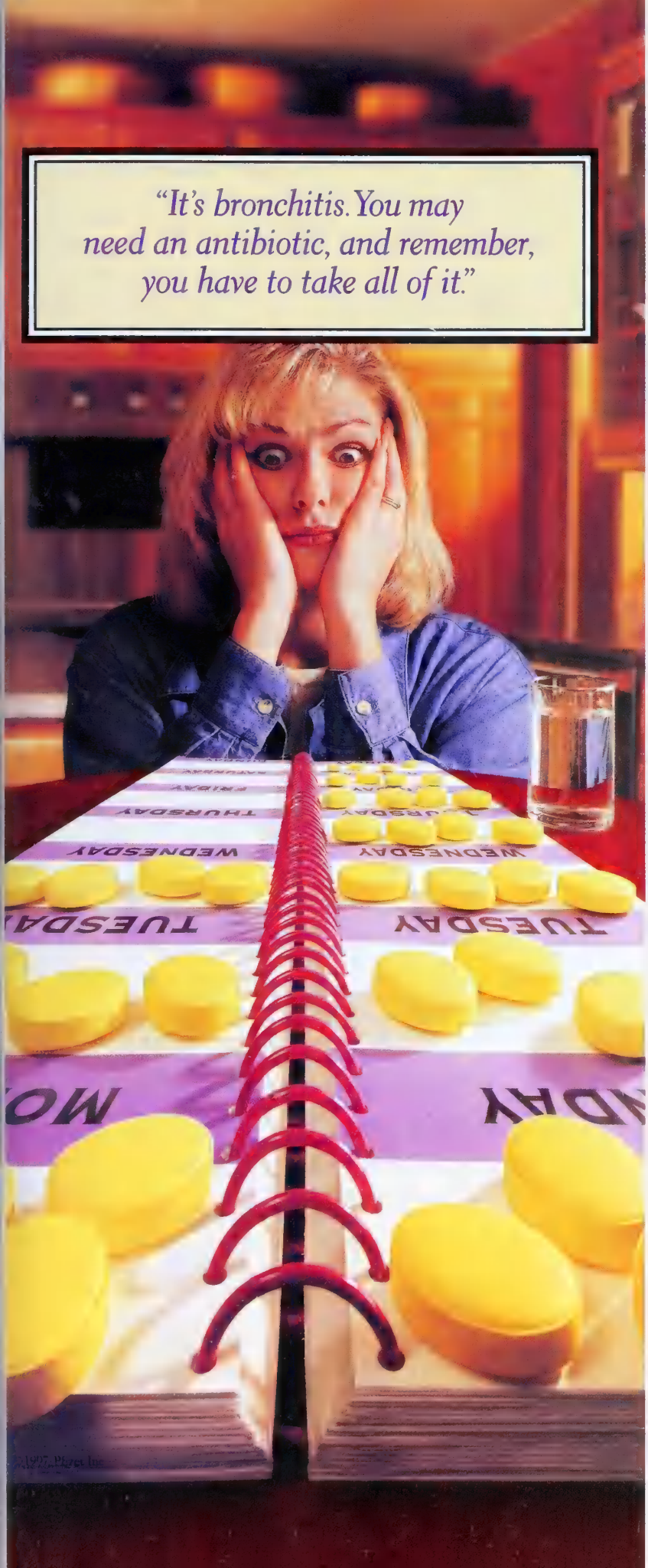
Why do I have to keep taking antibiotics after I start to feel better?

It's natural to begin feeling better when you first start your prescription, because the antibiotics have begun their job of knocking out harmful bacteria. But just because your symptoms are gone does not mean that your antibiotics have finished their work. If you stop antibiotics before the full course is finished, the infection may not be completely treated. Be sure to take the recommended amount of medication and follow your doctor's instructions carefully.

Remember these tips.

- It's up to your doctor to decide whether you need an antibiotic, and if so, which one.
- Don't insist on a prescription for an antibiotic if you have a viral infection, such as a cold or the flu.
- Don't stop taking antibiotics before you complete your prescription, even if your symptoms are gone.
- Follow your doctor's instructions carefully. Take doses on schedule for the number of days indicated.
- Let your doctor know if you're taking other medications.
- Never share your medication with anyone. If you have any left over, throw it away.
- As with all medications, keep your antibiotics out of children's reach.

Pfizer



Or ask your doctor about Zithromax®. Five days and you're done.



If your doctor is prescribing an antibiotic for a bacterial respiratory tract infection such as chronic bronchitis, ask if Zithromax® is right for you.

THE ONLY ONCE-A-DAY FOR FIVE DAYS ANTIBIOTIC.

Unlike other antibiotics, you take Zithromax just once a day for five days. And five days are as effective as ten days of conventional therapy, because Zithromax continues to work for several days after your last dose.

Zithromax is well tolerated. The most common side effects are diarrhea (5%), nausea (3%), and abdominal pain (3%). Although allergic reactions are rare, should one occur, discontinue this medication and contact your healthcare professional. See the brief summary on the next page for complete details.

ASK YOUR DOCTOR IF ZITHROMAX IS RIGHT FOR YOU.

For more information and a free booklet, *Is it time to call the doctor?*, call 1-800-579-DAYS.

ONCE DAILY FOR 5 DAYS
Zithromax®
(AZITHROMYCIN) 250-mg tablets

Pfizer FIVE DAYS AND YOU'RE DONE.

Zithromax AZITHROMYCIN

ZITHROMAX
(azithromycin tablets)
BRIEF SUMMARY

CONTRAINDICATIONS ZITHROMAX® is contraindicated in patients with known hypersensitivity to azithromycin, erythromycin, or any macrolide antibiotic.
WARNINGS Serious allergic reactions, including angioedema, anaphylaxis, and dermatologic reactions including Stevens Johnson Syndrome and toxic epidermal necrolysis have been reported rarely in patients on azithromycin therapy. Although rare, fatalities have been reported. (See **CONTRAINDICATIONS**.) Despite initially successful symptomatic treatment of the allergic symptoms, when symptomatic therapy was discontinued, the allergic symptoms **recurred soon thereafter in some patients without further azithromycin exposure.** These patients required prolonged periods of observation and symptomatic treatment. The relationship of these episodes to the long tissue half-life of azithromycin and subsequent prolonged exposure to antigen is unknown. If present, if an allergic reaction occurs, the drug should be discontinued and appropriate therapy should be instituted. Physicians should be aware that reappearance of the allergic symptoms may occur when symptomatic therapy is discontinued.
In the treatment of pneumonia, azithromycin has only been shown to be safe and effective in the treatment of community-acquired pneumonia due to *Chlamydia pneumoniae, Haemophilus influenzae, Mycoplasma pneumoniae,* or *Streptococcus pneumoniae* in patients appropriate for oral therapy. Azithromycin should not be used in patients with pneumonia who are judged to be inappropriate for oral therapy because of moderate to severe illness or risk factors such as any of the following: patients with cystic fibrosis, patients with nosocomially acquired infections, patients with known or suspected bacteremia, patients requiring hospitalization, elderly or debilitated patients, or patients with significant underlying health problems that may compromise their ability to respond to their illness (including immunodeficiency or functional asplenia). Pseudomembranous colitis has been reported with nearly all antibacterial agents and may range in severity from mild to life-threatening. Therefore, it is important to consider this diagnosis in patients who present with diarrhea subsequent to the administration of antibacterial agents. Treatment with antibacterial agents alters the normal flora of the colon and may permit overgrowth of clostridia. Studies indicate that a toxin produced by *Clostridium difficile* is a primary cause of "antibiotic-associated colitis." After the diagnosis of pseudomembranous colitis has been established, therapeutic measures should be initiated. Mild cases of pseudomembranous colitis usually respond to discontinuation of the drug alone. In moderate to severe cases, consideration should be given to management with fluids and electrolytes, protein supplementation, and treatment with an antibacterial drug clinically effective against *Clostridium difficile* colitis.
PRECAUTIONS General: Because azithromycin is principally eliminated via the liver, caution should be exercised when azithromycin is administered to patients with impaired hepatic function. There are no data regarding azithromycin usage in patients with renal impairment; thus, caution should be exercised when prescribing azithromycin in these patients. The following adverse events have not been reported in clinical trials with azithromycin, an azalide; however, they have been reported with macrolide products: ventricular arrhythmias, including ventricular tachycardia and *torsades de pointes*, in individuals with prolonged QT intervals. There has been a spontaneous report from the post-marketing experience of a patient with previous history of arrhythmias who experienced *torsades de pointes* and subsequent myocardial infarction following a course of azithromycin therapy.
Information for Patients: ZITHROMAX® tablets can be taken with or without food. Patients should also be cautioned not to take aluminum- and magnesium-containing antacids and azithromycin simultaneously. The patient should be directed to discontinue azithromycin immediately and contact a physician if any signs of an allergic reaction occur.
Drug Interactions: Aluminum- and magnesium-containing antacids reduce the peak serum levels (rate) but not the AUC (extent) of azithromycin absorption. Administration of cimetidine (800 mg) two hours prior to azithromycin had no effect on azithromycin absorption. Azithromycin did not affect the plasma levels or pharmacokinetics of theophylline administered as a single intravenous dose. The effect of azithromycin on the plasma levels or pharmacokinetics of theophylline administered in multiple doses resulting in therapeutic steady-state levels of theophylline is not known. However, concurrent use of macrolides and theophylline has been associated with increases in the serum concentrations of theophylline. Therefore, until further data are available, prudent medical practice dictates careful monitoring of plasma theophylline levels in patients receiving azithromycin and theophylline concomitantly. Azithromycin did not affect the prothrombin time response to a single dose of warfarin. However, prudent medical practice dictates careful monitoring of prothrombin time in all patients treated with azithromycin and warfarin concomitantly. Concurrent use of macrolides and warfarin in clinical practice has been associated with increased anticoagulant effects. The following drug interactions have not been reported in clinical trials with azithromycin; however, no specific drug interaction studies have been performed to evaluate potential drug-drug interaction. Nonetheless, they have been observed with macrolide products. Until further data are developed regarding drug interactions when azithromycin and these drugs are used concomitantly, careful monitoring of patients is advised. Digoxin-elevated digoxin levels. Ergotamine or dihydroergotamine-acute ergot toxicity characterized by severe peripheral vasospasm and dysesthesia. Triazolam-decrease the clearance of triazolam and thus may increase the pharmacologic effect of triazolam. Drugs metabolized by the cytochrome P[illegible] system-elevations of serum carbamazepine, terfenadine, cyclosporine, hexobarbital, and phenytoin levels.
Laboratory Test Interactions: There are no reported laboratory test interactions.
Carcinogenesis, Mutagenesis, Impairment of Fertility: Long-term studies in animals have not been performed to evaluate carcinogenic potential. Azithromycin has shown no mutagenic potential in standard laboratory tests: mouse lymphoma assay, human lymphocyte clastogenic assay, and mouse bone marrow clastogenic assay. No evidence of impaired fertility due to azithromycin was found.
Pregnancy: Teratogenic Effects. Pregnancy Category B. Reproduction studies have been performed in rats and mice at doses up to moderately maternally toxic dose levels (i.e. 200 mg/kg/day). These doses, based on a mg/m² basis, are estimated to be 4 and 2 times, respectively, the human daily dose of 500 mg. In the animal studies, no evidence of harm to the fetus due to azithromycin was found. There are [illegible] adequate and well-controlled studies in pregnant women. Because [illegible] are not always predictive of human response, azithromycin should be used during pregnancy only if clearly needed.
Nursing Mothers: It is not known whether azithromycin is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when azithromycin is administered to a nursing woman.
Pediatric Use: (INDICATIONS AND USAGE) Acute Otitis Media: Dosage regimen [illegible] day 1 followed by 5 mg/kg on Days 2–5; safety and effectiveness [illegible] treatment of acute otitis media under 6 months of age have not been established. Community-Acquired Pneumonia: For children 6 months of age [illegible] dosage regimen 10 mg/kg on Day 1 followed by 5 mg/kg on Days 2–5; safety and effectiveness in the treatment of children with community-acquired pneumonia under 6 months of age have not been established. Safety and effectiveness for pneumonia due to *Chlamydia pneumoniae* and *Mycoplasma pneumoniae* were documented in pediatric clinical trials. Safety and effectiveness for pneumonia due to *Haemophilus influenzae* and *Streptococcus pneumoniae* were not documented bacteriologically in the pediatric clinical trial due to difficulty in obtaining specimens. Use of azithromycin for these two microorganisms is supported, however, by evidence from adequate and well controlled studies in adults. Pharyngitis/tonsillitis (dosage regimen 12 mg/kg on Days 1–5): Safety and effectiveness in the treatment of children with pharyngitis/tonsillitis under 2 years of age have not been established. **Studies evaluating the use of repeated courses of therapy have not been conducted. Geriatric Use:** Pharmacokinetic parameters in older volunteers (65–85 years old) were similar to those in younger volunteers (18–40 years old) for the 5-day therapeutic regimen. Dosage adjustment does not appear to be necessary for older patients with normal renal and hepatic function receiving treatment with this dosage regimen.
ADVERSE REACTIONS: In clinical trials, most of the reported side effects were mild to moderate in severity and were reversible upon discontinuation of the drug. Approximately 0.7% of the patients (adults and children) from the multiple-dose clinical trials discontinued ZITHROMAX® (azithromycin) therapy because of treatment-related side effects. Most of the side effects leading to discontinuation were related to the gastrointestinal tract, e.g., nausea, vomiting, diarrhea, abdominal pain. Potentially serious side effects of angioedema and cholestatic jaundice were reported rarely. **Clinical: Adults:** *Multiple-dose regimen:* Overall, the most common side effects in adult patients receiving a multiple-dose regimen of ZITHROMAX® were related to the gastrointestinal system with diarrhea/loose stools (5%), nausea (3%), and abdominal pain (3%) being the most frequently reported. No other side effects occurred in patients on the multiple-dose regimen of ZITHROMAX® with a frequency greater than 1%. Side effects that occurred with a frequency of 1% or less included the following. **Cardiovascular:** Palpitations, chest pain. **Gastrointestinal:** Dyspepsia, flatulence, vomiting, melena, and cholestatic jaundice. **Genitourinary:** Monilia, vaginitis, and nephritis. **Nervous System:** Dizziness, headache, vertigo, and somnolence. **General:** Fatigue. **Allergic:** Rash, photosensitivity, and angioedema. *Single 1-gram dose regimen:* Overall, the most common side effects in patients receiving a single-dose regimen of 1 gram of ZITHROMAX® were related to the gastrointestinal system and were more frequently reported than in patients receiving the multiple-dose regimen. Side effects that occurred in patients on the single one-gram dosing regimen of ZITHROMAX® with a frequency of 1% or greater included diarrhea/loose stools (7%), nausea (5%), abdominal pain (5%), vomiting (2%), dyspepsia (1%), and vaginitis (1%). *Single 2-gram dose regimen:* Overall, the most common side effects in patients receiving a single 2-gram dose of ZITHROMAX® were related to the gastrointestinal system. Side effects that occurred in patients in this study with a frequency of 1% or greater included nausea (18%), diarrhea/loose stools (14%), vomiting (7%), abdominal pain (7%), vaginitis (2%), dyspepsia (1%), and dizziness (1%). The majority of these complaints were mild in nature.
Children: *Multiple-dose regimens:* The types of side effects in children were comparable to those seen in adults, with different incidence rates for the two dosage regimens recommended in children. Acute Otitis Media: For the recommended dosage regimen of 10mg/kg on Day 1 followed by 5 mg/kg on Days 2–5, the most frequent side effects attributed to treatment were diarrhea/loose stools (2%), abdominal pain (2%), vomiting (1%), and nausea (1%). Community-Acquired Pneumonia: For the recommended dosage regimen of 10 mg/kg on Day 1 followed by 5 mg/kg on Days 2–5, the most frequent side effects attributed to treatment were diarrhea/loose stools (5.8%), abdominal pain, vomiting, and nausea (1.9% each), and rash (1.6%). Pharyngitis/tonsillitis: For the recommended dosage regimen of 12 mg/kg on Days 1–5, the most frequent side effects attributed to treatment were diarrhea/loose stools (6%), vomiting (5%), abdominal pain (3%), nausea (2%), and headache (1%). With either treatment regimen, no other side effects occurred in children treated with ZITHROMAX® with a frequency of greater than 1%. Side effects that occurred with a frequency of 1% or less included the following:
Cardiovascular: Chest pain. **Gastrointestinal:** Dyspepsia, constipation, anorexia, flatulence, and gastritis. **Nervous System:** Headache (otitis media dosage), hyperkinesia, dizziness, agitation, nervousness, insomnia. **General:** Fever, fatigue, malaise. **Allergic:** Rash. **Skin and Appendages:** Pruritus, urticaria. **Special Senses:** Conjunctivitis.
Post-Marketing Experience: Adverse events reported with azithromycin during the post-marketing period in adult and/or pediatric patients for which a causal relationship may not be established include: **Allergic:** Arthralgia, edema, urticaria. **Cardiovascular:** Arrhythmias including ventricular tachycardia. **Gastrointestinal:** Anorexia, constipation, dyspepsia, flatulence, vomiting/diarrhea rarely resulting in dehydration. **General:** Asthenia, paresthesia. **Genitourinary:** Interstitial nephritis and acute renal failure. **Liver/Biliary:** Abnormal liver function including hepatitis and cholestatic jaundice. **Nervous System:** Convulsions. **Skin/Appendages:** Rarely serious skin reactions including erythema multiforme, Stevens Johnson Syndrome, and toxic epidermal necrolysis. **Special Senses:** Hearing disturbances including hearing loss, deafness, and/or tinnitus; rare reports of taste disturbances.
Laboratory Abnormalities: Adults: Significant abnormalities (irrespective of drug relationship) occurring during the clinical trials were reported as follows with an incidence of 1–2%: elevated serum creatine phosphokinase, potassium, ALT (SGPT), GGT, and AST (SGOT); with an incidence of less than 1%: leukopenia, neutropenia, decreased platelet count, elevated serum alkaline phosphatase, bilirubin, BUN, creatinine, blood glucose, LDH, and phosphate. When follow-up was provided, changes in laboratory tests appeared to be reversible. In multiple-dose clinical trials involving more than 3000 patients, 3 patients discontinued therapy because of treatment-related liver enzyme abnormalities and 1 because of a renal function abnormality. **Children:** Significant abnormalities (irrespective of drug relationship) occurring during clinical trials were all reported at a frequency of less than 1%, but were similar in type to the adult pattern.
DOSAGE AND ADMINISTRATION: Adults: The recommended dose of ZITHROMAX® for the treatment of mild to moderate acute bacterial exacerbations of chronic obstructive pulmonary disease, community-acquired pneumonia of mild severity, pharyngitis/tonsillitis (as second-line therapy), and uncomplicated skin and skin structure infections due to the indicated organisms is 500 mg as a single dose on the first day followed by 250 mg once daily on days 2 through 5. **ZITHROMAX tablets can be taken with or without food.** The recommended dose of ZITHROMAX® for the treatment of genital ulcer disease due to *Haemophilus ducreyi* (chancroid), non-gonococcal urethritis and cervicitis due to *C. trachomatis* is a single 1 gram (1000 mg) dose of ZITHROMAX®. The recommended dose of ZITHROMAX® for the treatment of urethritis and cervicitis due to *Neisseria gonorrhoeae* is a single 2 gram (2000 mg) dose of ZITHROMAX®.
More detailed professional information available on request. Revised January 1997

Pfizer U.S. Pharmaceuticals

© 1997 Pfizer Inc. NY, NY 10017 Printed in the U.S.A.
ZX170A9E M-IV-160125A)

to Berlin to study landscape architecture. There she was caught up in the socialist culture: Brecht's "Threepenny Opera" was playing, the Bauhaus was in its prime, the work of Piet Mondrian and members of De Stijl was constantly discussed. Ruys returned to Holland a champion of the common man and an admirer of functionalism. And in 1947 she joined *De Ocht en de Opbouw*, The Eight and Construction, a group of architects who, like the members of the Bauhaus, believed that better housing and living conditions would lead to a better world.

After World War II much of Ruys's practice revolved around plans for public spaces being built in war-torn Holland, work well suited to her socialist bent. She taught classes in landscape design at the University of Delft and after marrying Theo Moussault, a publisher and photographer, started her own magazine, a delightfully simple fact-filled quarterly loaded with planting and design schemes for small low-maintenance gardens. (The magazine celebrated its 45th anniversary this year.) Such an idea doesn't sound startling in 1997, but in the Netherlands of the 1950s it was quite radical. The Dutch had always had elegantly planted formal estates and private parks, but typical small gardens were shapeless jumbles of flowers until Mien Ruys focused on them.

On the grounds of her father's nursery, Ruys continued to create experimental gardens that in time numbered 25, each exploring a different condition—sun, shade, swamp, woodland. It was here she pursued her interest in herbacious borders that began during her visit with Gertrude Jekyll. Although the plantings of her English role model had been incomparable examples of color combinations, Ruys emphasized the dramatic effects that could be achieved with architectural plants and chose those that would be striking year-round. Over the years, by trial and error, she selected hardy plants requiring little maintenance, gradually accumulating a working palette of some 500. With the exception of a few roses, Ruys never included bushes in her borders, nor

Sometimes to move forward you must retreat.



Lake Austin Spa Resort in the serene Texas Hill Country will take you back to a relaxed state of mind, so you can move ahead to whatever life has in store. You can revive and rejuvenate with luxurious spa and beauty treatments. Enjoy our energizing fitness programs. Relax with your favorite book in a lakeside hammock. Dine on the deliciously healthy gourmet cuisine that all our guests rave about. Experience our renowned water, walking and hiking programs year-round. And discover the secrets of light cooking from food experts in our cooking classes. For one all-inclusive price, you'll receive unlimited classes and programs and all meals. Plus, we offer a variety of specially priced seasonal packages. We're looking forward to hearing from you. Call today to plan your retreat.

Lake Austin
spa resort

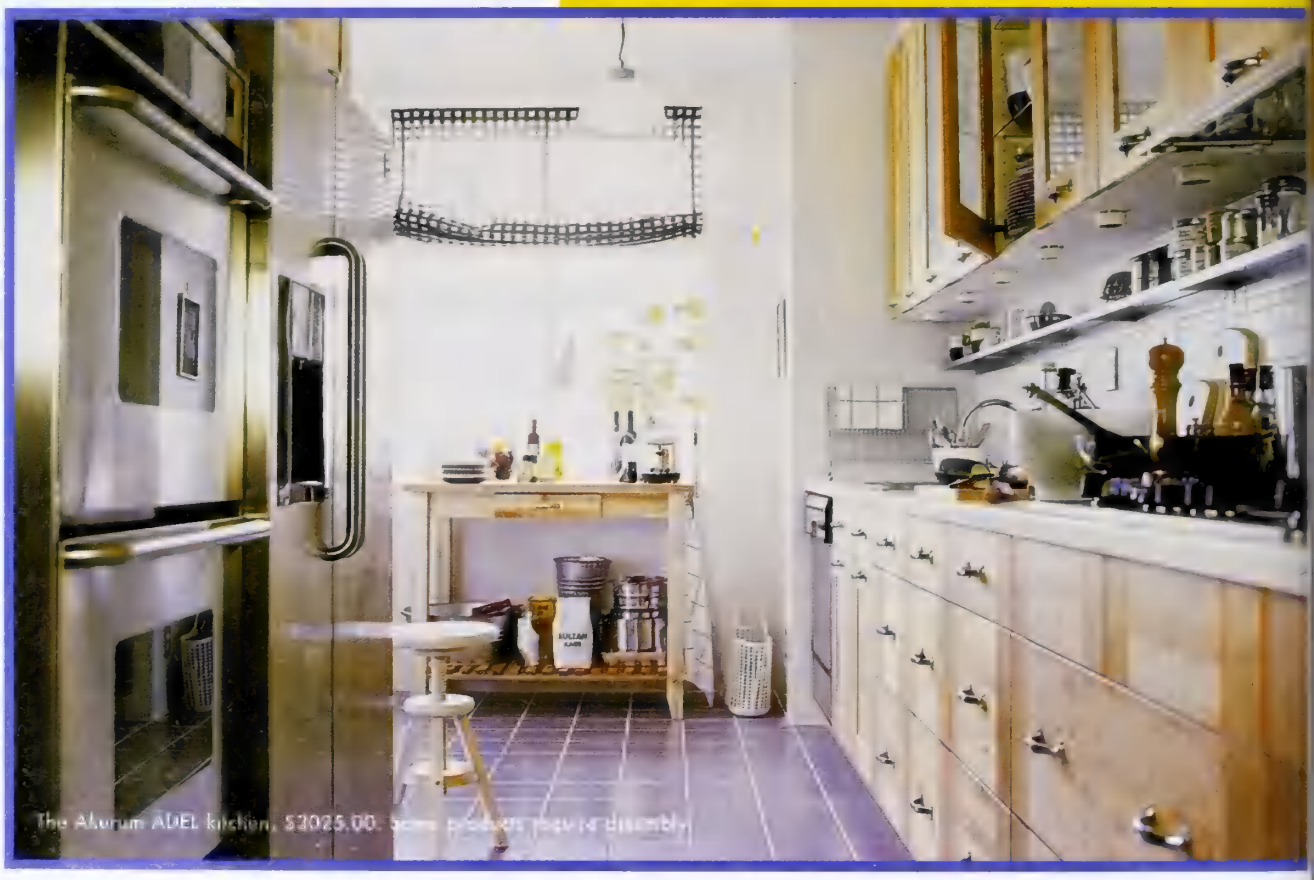
800.847.5637 · www.lakeaustin.com

1705 S. Quinlan Park Road • Austin, TX 78732 • For reservations call 512.266.4364 (local) • 800.338.6651 (Canada)

Ask About Our Holiday Specials

"Mommy, can we get the Akurum Äde

in birch with crown m



Call 1-888-225-IKEA ext. 23 for a free kitchen brochure plus a coupon for $100 off any countertop with purchase of kitchen

itchen
g, and a pony?"



It doesn't take much to see why everybody loves IKEA kitchens. Besides our wide range of stylish, innovative designs at incredible prices, we offer what no one else can. A place to get practically everything for your kitchen – from cabinets and lighting to glasses and silverware – all under one roof. But really, that's just the beginning. Come into any one of our stores and speak with one of our expert kitchen consultants. ***Besides helping to arrange delivery and installation, they'll work with you to design, literally from the ground up, the kitchen of your dreams*** – at a price that allows for your family's other expenses. Like large equine pets. IKEA kitchens. Solving your problems, whatever they are.

BALTIMORE • HOUSTON • LOS ANGELES • NEW YORK • PHILADELPHIA • PITTSBURGH • SEATTLE • WASHINGTON DC

©Inter IKEA Systems B.V. 2007 *Offer valid through July 31, 2008
for IKEA Kitchen purchases of $1000 or more only. One coupon per customer.



Our home

It's not easy to pull together the perfect holiday.
Join hosts Deborah Duncan and Toni DiBuono for tips on navigating this hectic time of year.

Weekdays at 11am et/pt and Saturdays at 12:00pm et/pt

visit u[illegible] www.lifetimetv.com

Lifetim

Television for Wome

did she plant bulbs, saving them for her lawns and planters.

"Most modern designers would do a hedge, perhaps a specimen tree, and that would be it," says Hans Veldhoen. But Ruys believed that the beauty of flowers was a necessary part of the function of a garden, essential for making it a place of relaxation and joy. To this end, Mien Ruys created borders for virtually every type of condition found in the Netherlands. In all, she designed over 100 plans, a sort of everyman's garden that afforded even the humblest Dutchman the benefits of her keen eye and botanical knowledge. They ranged in size from 6-by-9 feet to 150-by-12 feet. "You could go to her father's nursery and ask for border #62C, and you would get everything: plans, plants, directions, growing times, everything," says Veldhoen.

Although these packaged planting plans are no longer sold, borders are among the most popular sites in Ruys's gardens to this day: In the shadows of the woodland garden, visitors pace in front of the shade border, comparing each of the four plots that are divided by buttresses of hedges. (One, for instance, includes: *Ligularia przewalskii*, *Hosta sieboldiana* 'Elegans,' *Thalictrum aquilegifolium*, *Geranium platypetalum*, *Phlox* 'Starfire,' *Alchemilla mollis*, *Brunnera macrophylla*, *Heliopsis helianthoides* var. scabra, and *Astilbe* 'Spinelli.') Nearby, six small beds of compact sun-loving flowers offer a dazzlingly wide variety of color and texture. Two long, deep borders (90-by-12 feet each) bear testament to Mien's innovation: she varies the plants not by height in the traditional manner (tall in back, small in front), but by form and texture. "Design is more like a rhythm, a syncopation," she says. "It is not one note."

"There is no one in Europe who can use perennials the way she does," comments Veldhoen appreciatively.

Ruys also experimented with hardscape materials, looking for inexpensive solutions for her customers. One of her innovations was gravel-studded cement paving stone developed as an inexpensive alternative to Belgian blocks. And in the sixties she was the first in the Netherlands to install railroad ties to create raised beds and terraces and to underscore the geometric shapes she loved. She employed the sleepers, as the ties are sometimes called, in so many gardens that she was nicknamed "Sleeper Mien."

Sitting with Mien Ruys in the garden where she has lived and worked her whole life, looking over the geometric ponds, beds, hedges, and walls, one realizes with sadness what a rare treat such a first-hand experience is: Many of the gardens she designed in the fifties and sixties no longer exist, revised beyond recognition by new owners or torn down for development. Ever the modernist, Ruys dismisses such sentimentality. "I never look back—I never go back to a garden," she declares. "I only look forward." ■

Suzanne Charlé, a writer and editor, is working on House Beautiful's Gardens *to be published in 1998.*



Just because he couldn't hold it forever doesn't mean you have to live with the stain forever. Or that awful smell. Call Rainbow.
Our experts use a special six-step process on carpets. So we can get out that spot. And eliminate the odor. Even if nobody else can.
For deep cleaning down to the roots, as well as professional stain and spot removal, call the toll-free number below for the Rainbow specialist nearest you.



Ask for our FREE Carpet Care Guide

Call 1-800-840-7404

Rainbow International®
CARPET CARE & RESTORATION SPECIALIST
A DWYER GROUP COMPANY

www.rainbowintl.com



McCOY EN MASSE

In a Brooklyn town house, American art pottery with a five-and-dime provenance and an Arts and Crafts look gains decorative strength in numbers

By Cara Greenberg







The real McCoy, top to bottom: Flowerpots with yellow glazes date from the 1940s. Hard-to-find cobalt blue pieces line a mantel. White porch jars and console bowl hold holiday decorations. Matte white ware is massed in a china cabinet.

Tom Dolle and George Waffle's town house is a case study in speed collecting. By combing flea markets, antiques stores, and multi-dealer malls between their home in the Fort Greene section of Brooklyn and Zanesville, Ohio, center of American art pottery production for the better part of this century, the two men have amassed in three short years over 400 vases, jugs, and planters made by Ohio's McCoy Pottery Company.

There are almost no cookie jars, mixing bowls, or kitschy 1950s ware—all forms that McCoy, in business from 1848 until the 1980s, is famous for. The couple's focus is on robust 1920s and 1930s stoneware, simple and monochromatic, often with naturalistic leaf and berry patterns and matte white or green glazes. "McCoy stoneware has an Arts and Crafts feel without being precious or unaffordable," says Dolle, a graphic designer. "It's a cheap thrill."

Waffle and Dolle started collecting McCoy almost by accident. "We needed a few vases," recalls Waffle, business manager for a photography studio. "McCoy was there and affordable." Their most valuable piece, a sixteen-inch-tall sand jar for cigarette butts decorated with a sphinxlike head, is worth about $1,000. But prices have roughly doubled even in the short time they've been collecting. "We used to go to the flea market and buy five or ten pieces for $30 or $40 each," says Waffle. Those were the good old days. "It's even beginning to sneak into the shops of some high-end dealers who used to turn up their noses at McCoy."

Still, McCoy pottery will never reach the rarefied heights of Fulper, Grueby, Weller, or Roseville, all highly collectible American art potteries whose wares were often expensive even when new. McCoy was five-and-dime stuff—everyday pottery produced in the millions.

You can't go into a room of Waffle and Dolle's 1879 town house without tripping over McCoy pottery. The three resident cats eat from McCoy bowls; the terrace plantings are in McCoy jardinieres. "We're not afraid to use it," Waffle says. ■

With all the effort you've invested, you could claim her as a dependent on your 1040.



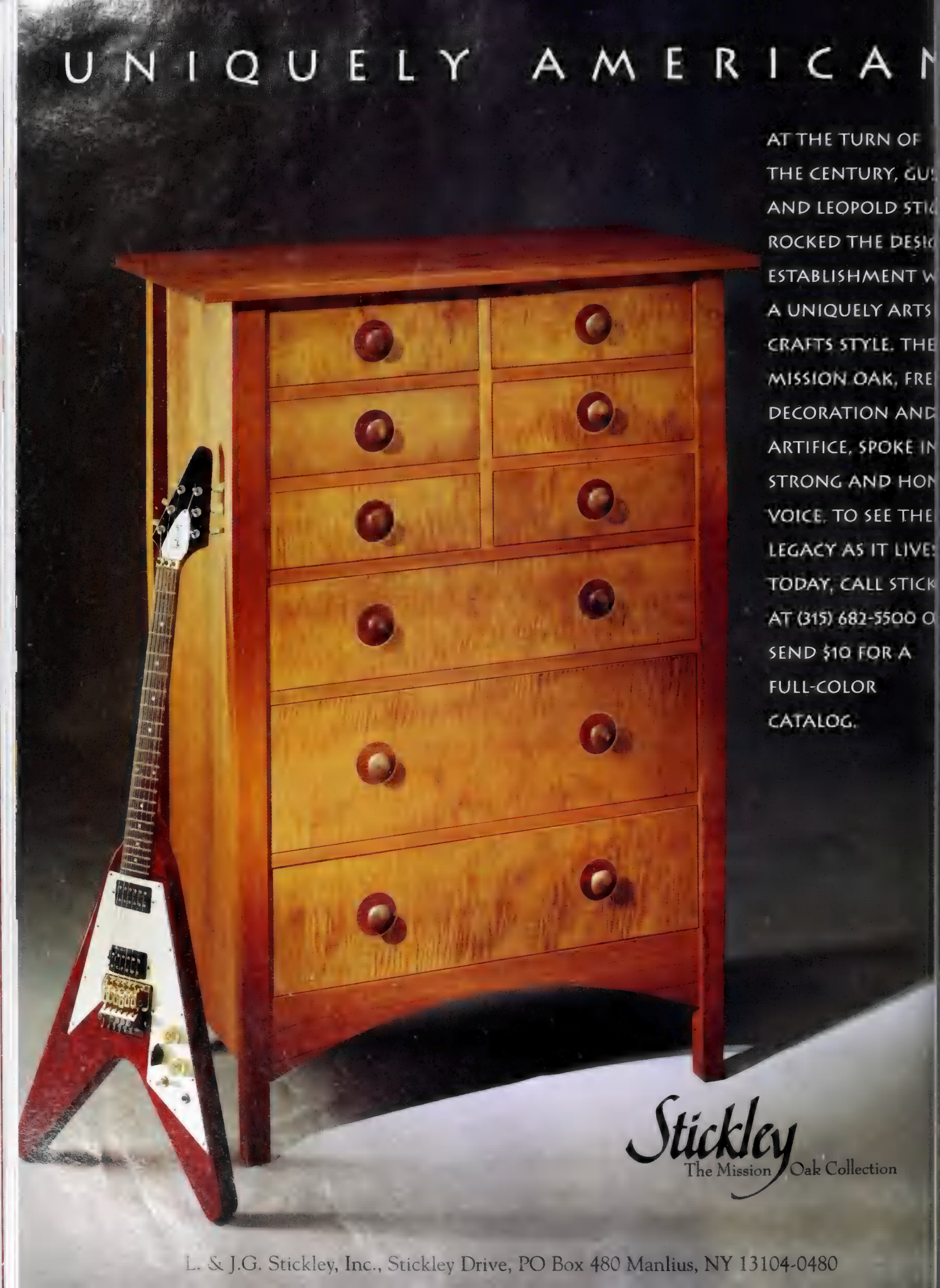
Still, there's one more investment you can make. Eukanuba® Dog Foods. It's that nutritional edge that sets your dog unmistakably apart. ■ To begin with, dogs are best fed as carnivores. Their diet naturally requires more meat than ours does. We help them get it. From puppyhood up, Eukanuba® is scientifically formulated to provide a precise balance of real chicken or lamb and quality ingredients that completely satisfies dogs' ongoing nutritional needs. Eukanuba is also highly digestible, and dogs love its taste. ■ Meanwhile it promotes optimum muscle and skeletal development. Proper weight. Energy. Clear, keen eyes. Above all, health and an appetite for life. This applies equally to active working dogs and sedentary aristocrats. ■ Eukanuba simply helps great dogs become incredible ones. We have been proving it for over 50 years. See for yourself. Starting tonight.

All Eukanuba® products now have OmegaCoat™. A rich, glossy coat means your dog is getting proper nutrition. Eukanuba with OmegaCoat makes it happen. Eukanuba with OmegaCoat nutritionally manages skin irritation, rejuvenates dry skin and promotes a rich, healthy coat. It is a university research-proven balance of Omega -6 and -3 fatty acids. Closer to home, you'll begin to notice an improvement in your dog's skin and coat in as little as 6 to 8 weeks.



Eukanuba
Dog Foods
Results Oriented Nutrition
For more information call toll-free 1-888-385-2682.

UNIQUELY AMERICAN



AT THE TURN OF THE CENTURY, GU AND LEOPOLD STI ROCKED THE DESI ESTABLISHMENT W A UNIQUELY ARTS CRAFTS STYLE. THE MISSION OAK, FRE DECORATION AND ARTIFICE, SPOKE IN STRONG AND HON VOICE. TO SEE THE LEGACY AS IT LIVE TODAY, CALL STICK AT (315) 682-5500 O SEND $10 FOR A FULL-COLOR CATALOG.

Stickley
The Mission Oak Collection

L. & J.G. Stickley, Inc., Stickley Drive, PO Box 480 Manlius, NY 13104-0480

house beautiful
DECEMBER 1997



THE MANY MOODS OF CHRISTMAS

Although I generally love to watch people pick up House Beautiful, I have to admit it annoys me when they read it backwards, given all the attention we pay to proper pacing from start to finish. But this month I am actually tempted to suggest that you begin at the back, where Phyllis Theroux's monthly column "Homing In" captures some of the many moods that Christmas can offer. One or two of Theroux's Christmases might not seem so enviable at first reading, but this thoughtful author persuades us not to plan too rigidly, to leave room for the unexpected, even the miraculous, to occur.

This year we are focusing on three houses decorated for the holidays in unexpectedly different ways. The first is the 300-year-old Provençal house of French floral designer Christian Tortu, which we photographed being readied for the most traditional of Christmases, complete with living lambs. The second, which creates its own new wave of multicultural tradition, is a pale and gleaming house in Manhattan. The third is a California family's cottage where a creative woman filled the holiday rooms with ornaments she made from antique papers, including sheet music.

An important part of Christmas is the giving, and we have stories that show the design community raising money for charity by making unique treetop angels and stockings to sell. For giving on a personal level, we turned again to professional designers to get fresh ideas for presents. We guarantee that at least some of their ideas are going to alter your gift list.

As we completed this year's twelfth issue, I realized we had covered yet another form of giving—one that outlasts any season. The new Getty Center for fine arts, seen here in six pages of breathtaking pictures with commentary by our contributing editor Martin Filler, is a major gift to the city of Los Angeles, its residents, and its future visitors. It opens, appropriately, just before Christmas. The late J. Paul Getty made the original bequest and it is being carried forward by countless members of the foundation's board and staff. The museum's architect, Richard Meier, and his design partner, Michael Palladino, have devoted more than a dozen years to the center's design and construction, and the dedication of museum workers promises a long and brilliant future.

So my Christmas mood this year as I wish all of you a happy, healthy holiday and year ahead is one of optimism and gratitude.

Louis Oliver Gropp

EDITOR IN CHIEF

CHRISTMAS PAST, CHRISTMAS PRESENT

Christian Tortu's Provençal town house, parts of it well over 300 years old, is the perfect setting for the expression of holiday rituals from his boyhood. But here is a fearless, modern designer's intrepretation, not that of a folklore museum

By Christopher Petkanas Photography by Thibault Jeanson
Produced by Carolyn Englefield



For the dessert buffet in the orangerie following midnight mass on Christmas Eve, Christian Tortu draws on the Provençal custom of live church crèches with a couple of less-than-month-old lambs and a donkey named Pompom, whose Provençal pedigree is guaranteed by the cross of black hairs on his back. Piling pears into hurricane lamps is a typical Tortu touch; the fruits are one of the thirteen traditional Provençal Christmas desserts. Antique toile quilt undercloth from the area, Michel Biehn. Baccarat champagne flutes.





The last thing you expect chez Christian Tortu is a traditional Christmas tree—and it is the last thing you get. In the salon with his English setter Tosca, the designer inserts fir boughs into a topiary bay tree. Hindoustan wallpaper was first produced by Zuber in 1807. Opposite, top to bottom: In the entrance hall, trompe-l'oeil passementerie is a opera set souvenir. A pure Tortu still life combines a fanciful wrought-iron flower, bouquets of lilies and delphiniums, a hand-blown glass ornament of his own design and an antique box for storing gun cartridges. Seen from the courtyard, Tortu's office above the orangerie. For the after-mass dessert buffet, electricity is banished.

As a child growing up in the Loire Valley, Christian Tortu spent Christmas in the embrace of his family of market gardeners. "What I remember most is the ritual," says Tortu. "Readying the house was a great event. The tree went up as early as December 10th. I will never forget my grandfather leading me into the woods for the pine needles and moss to make the crèche. It was every child's dream."

Three decades later, Tortu still finds himself mining those same gifts of nature for inspiration, tapping into their innocent beauty, molding them. They are the welcome Ghosts of Christmas Past, for Tortu has become something of a star as a designer of exuberant, sophisticated botanical compositions that go way, way beyond the garden-variety bouquet.

In his own very grand 17th- and 18th-century town house in the village of Noves outside Avignon, Christmas retains the reassuring sense of ceremony that produced such *frissons* in the young Tortu. At this time of year the 3-story, 23-room house fulfills its promise of conviviality—of good friends, good conversation, good food.

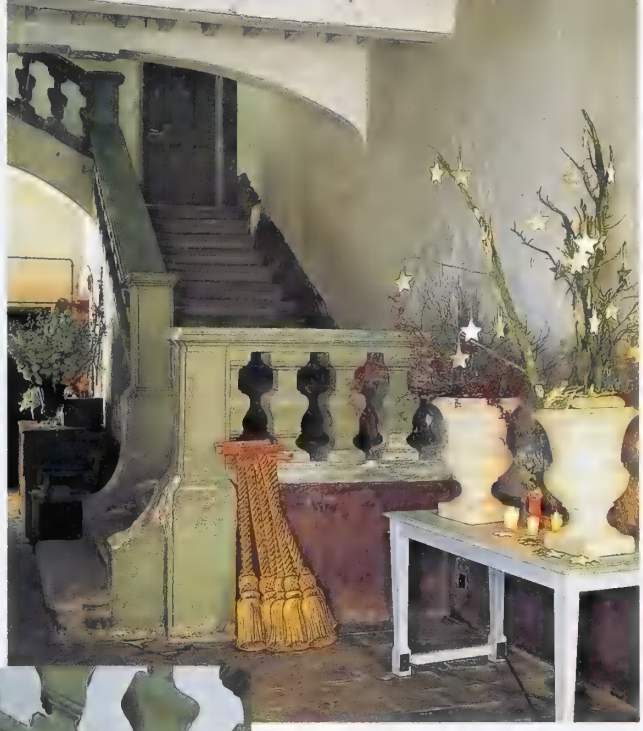
Remembering his childhood, Tortu says the most out-of-the-way (and therefore most spy-proof) room in his parents' home was requisitioned for wrapping gifts, a custom he continues in his oval library with patterned cement floor tiles, naive scenes of Noves over the doors, and vintage botanicals. Another room overlooks a butcher's shop, and in the days before Christmas, Tortu is drawn irresistibly to the window as traffic piles up and villager after villager comes to collect his goose, his foie gras, his *boudin blanc*.

Typically, Tortu invites guests for a Christmas Eve candlelight buffet of sweets in the orangerie following midnight mass, as well as for lunch the next day. Night or day, when you step off the street into the entrance hall, all of your senses are seduced and satisfied. A CD by Les Yeuxs Noirs, a French group that combines classical and middle-European Gypsy influences, plays softly. The air smells of the forest (one of Tortu's own scented candles, it turns out). Gilded stars made of bread dough from the neighboring baker dance on strings tied to fir boughs.

The most important of the Provençal holiday rites, the late-night buffet of thirteen symbolic desserts—one for Christ and each of the twelve apostles—is laid on three layered cloths evoking the Holy Trinity. The desserts themselves are touching in their modesty: fresh and candied fruits, nuts, nougat, olive-oil brioche, deep-fried pastry, jam or honey.

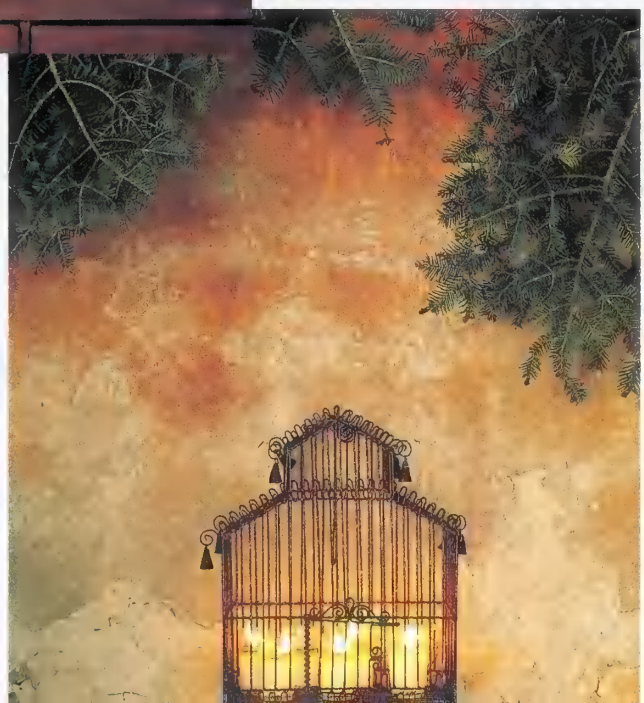
When the same friends and family arrive back some twelve hours later, they take their seats at a rustic grape-harvesting table in the dining room hung with an exceedingly rare circa-1810 grisaille panorama from Zuber. Like the beautiful but frail cotton curtains in the same room, and the painted village scenes in the library, the paper depicting country and city pleasures came with the house.

"Noves is a long way from where I was raised," says Tortu, "but like my part of the Loire, Noves depends on agriculture. And Christmas is observed with care and affection—my childhood all over again."













When one of your guests is a Michelin two-star chef, and that guest offers to cook Christmas lunch, you don't say no (both pages). That was the case with Christian Tortu and Jean-André Charial of l'Oustau de Baumanière in neighboring Les Baux. (Was Charial making up for having told Tortu he was crazy to buy such a big and needy house?) Served in the 17th-century wing, which retains its original terra-cotta floor tiles, the main course is leg of lamb slowly cooked for seven hours in a dough-sealed casserole. Table dressed with Raynaud china decorated with olive leaves and branches, and hand-blown glass ornaments chosen to match the color of the wine; both are his own designs. Jasmine-entwined candelabra illuminate a historic Zuber wallpaper. Linens by Edith Mézard.











In the best guest room, an antique bed à baldaquin is draped with a documentary toile printed with pastoral scenes and reissued by Christian Tortu's friend Yves Halard. Opposite, clockwise from top left: The library in its December guise as a gift-wrapping atelier. Tortu-designed embroidery ornaments like these are sold at his Paris shop and New York's Takashimaya. Tortu is from the slow, careful school of renovation, so for now he is perfectly happy to leave the kitchen just as he found it. Melon confit entails blanching whole skinned fruits, then boiling them in a number of sugar baths, each with a greater concentration of sugar.

FOR MORE DETAILS, SEE READER INFORMATION



The outdoor Christmas tree in the rear courtyard faces the dining room and the newly installed staircase to the living room on the floor above, where the indoor tree seems a twinkling reflection. Opposite: The Chinese altar table beneath the stair holds a red lacquer Chinese writing box and owner Joanna Cottrell's collection of Buddhas. The small chest on the floor is from Rajasthan.



NEW AGE-LESS CHRISTMAS

A Manhattan brownstone with a dark Victorian facade, a light-filled contemporary interior, and a serene mélange of Eastern furnishings welcomes a restrained and quiet Christmas. Strange bedfellows? Just more proof that multiculturalism and good design are not mutually exclusive



By Carol Prisant Photography by Jonn Coolidge Produced by Dara Caponigro

At the 19th-century robber-baronial doors of this West Side brownstone, one braces mentally for the tonnage of carved Victorian woodwork. But when the doors open to the cool and surprising serenity of a Buddhist temple, veiled in a pale sunlight, preconceptions fade. For Joanna Cottrell's house seems to be a deep, slow breath of air, a calm exhalation of cleansing space, dazzling light, creamy pillars, and touch-me plaster walls—walls stained and gilded in subtle conflations of stars and swirling leaves. Of course there is major woodwork. Teddy Roosevelt meets the mysterious east here, producing a cool, contemplative, American Raj.

A happy collaboration with friend and designer Kevin Hart and color consultant, as well as color soul mate, James Corbett allowed Cottrell, president of an international foundation and a master of Reiki, an ancient healing art (that dualism again), to indulge both her own and her school-age children's enthusiasms. They are all avid tourists who like to travel light. Hart provided some of the Chinese, Moroccan, and Indian objects that they love but do not love to carry or ship, which left Cottrell with time and strength to deal with two paint-strippers for four months, and to administer the installation by crane of a custom (and design award-winning) steel-and-cherry wood staircase. At Christmas, from these steps, Cottrell surveys her outdoor tree through a vast steel-and-glass window-wall, cribbed from one at London's Tate Gallery. The adjacent dining room's frescoed and artificially aged walls are a rufous plaster, and a perfect foil for the gray Welsh slate floors laid the length of the ground floor. Novice Rollerbladers are welcome.

Christmas here, a disciplined understatement of vine-wrapped indoor tree hung with glass balls, and glass-spangled mantels, verges on the Zen. Though Cottrell admits with a laugh that the kids still long for some green and red, or for Santas and tinsel, they have learned to deal with an intentionally uncomfortable TV area by rediscovering games and paints, so she has continued to cultivate her patch of peace in Manhattan, and on earth, in her own unique way. Kevin Hart sums it up: "Our project was an exceptionally beautiful experience. It wasn't simply about decoration. And it hung in my mind long after I left." As it does in ours.

The farthest end of the living room (above) is where the family lives in winter and where the fire constantly burns. Walls, painted by James Corbett, glow with muted gilt stars, and freshly laid wood floors replace damaged parquet. A mixture of Chinese, African, Indian, and Tibetan objects reflects Joanna Cottrell's worldly and otherworldly tastes. Opposite: The Siva lingam in the foreground was purchased in London. New columns delineate seating areas. At the far end of the long living room, a deliberately uncomfortable English settee faces a reluctantly included television set.


India

Joanna Cottrell uses only white flowers, provided by John Heilman, who did all the holiday decorations in the three contiguous living rooms. Moroccan lanterns are reflected in the mother-of-pearl Moroccan mirror of the front section. The marble mantel, original to the house, wears a holiday garland of glass, mercury glass, and greens. A knobby corner chair is from Ceylon. The dining room table (opposite) is set with brass chargers, plates from Hart & Heilman, and plain white bowls. Small gilt ballroom chairs are covered in the sparest of slips. The ball-filled trough centerpiece usually holds mail on the owner's desk.

FOR MORE DETAILS, SEE READER INFORMATION





GUARDIAN ANGELS

From the same undressed Christmas angel, designers devised heavenly variations, robed in everything from damask to bubble wrap, to be auctioned for charity. Let them inspire your own tree-topper

By Jill Kirchner Photography by Elizabeth Zeschin
Produced by Elizabeth Mayhew and Dara Caponigro

The angels, donated by Enesco Corporation and decorated to benefit Lenox Hill Neighborhood House (see story, page 40), often echo the designers' work. That was certainly true for Laura Bohn's angel (this page), dressed in Bohn's signature chartreuse. Others, opposite from top, left to right: Libby Cameron's lavishly trimmed angel has an Elizabethan air. Jorge Letelier and Sheryl Rock's minimal angel wears gold-edged muslin. Vicente Wolf created a flowering angel, skirted in silk irises. Mark Zeff's regal angel has dressmaker details and millinery fruit. Benjamin Noriega-Ortiz unveiled a wedding angel. Ronald Bricke took his cue from Botticelli's Birth of Venus, employing shells as bodice and headpiece. Tom Fox and Joe Nahem draped theirs in a bubble-wrap gown. Letelier and Rock fashioned antique ribbon into a crisply graphic accent. John Oetgen dubbed his leaf- and berry-bodiced angel "Bois de Noël."

FOR MORE DETAILS, SEE READER INFORMATION





HANDMADE HOLIDAY

With vintage papers and trim, Wendy Addison concocts contemporary ornaments that have the naive charm of those once snipped and glued at the Victorian hearth

BY JUNE KURT PHOTOGRAPHY BY CHRISTOPHER IRION PRODUCED BY JODY THOMPSON-KENNEDY

In the linen light of San Francisco (above), where Christmas comes in subtle hues, Wendy Addison loads every bough with her outstanding creations. Bandboxes covered with handprinted paper are by Wendy's sister Julie of Addison Endpapers. Chairs, Shabby Chic. Opposite, clockwise from top left: Boot trimmed with stars, Victorian scrap, and a crepe-paper ruff. The purse recalls St. Nicholas's gift of gold to a dowerless maiden; big stars glitter with real glass. Shoe stuffed with excelsior—"not for a naughty child, but because I like the texture." Cone of sheet music printed before 1870 on creamy rag paper.











"Paper is so versatile you can make anything out of it," says Wendy Addison. Though she formerly marbleized papers and bound books professionally, "the most fun I've ever had with paper is crafting ornaments—I can let my imagination run riot." Stars, moons, hats, shoes, message garlands—even a funny cigar—roll from her little storefront workshop in Port Costa, California. One who haunts Bay Area flea markets, Addison works exclusively in vintage papers, pouncing gleefully on an old roll of crepe paper that escaped a 1940 prom or some damaged sheet music ("I don't cut up intact treasures"). "Families once relied on whatever lay at hand to make their own decorations, and though I'm not trying to reproduce Victorian ornaments, I love the nostalgic feel of the old materials." Addison, most of whose pieces can serve as little containers, once lugged fifty pounds of fine old silvered glass glitter back from East Germany to sprinkle on her stars—her only nod to things that shine. "There's nothing gaudy about paper ornaments," she says. "They celebrate in a quiet voice."

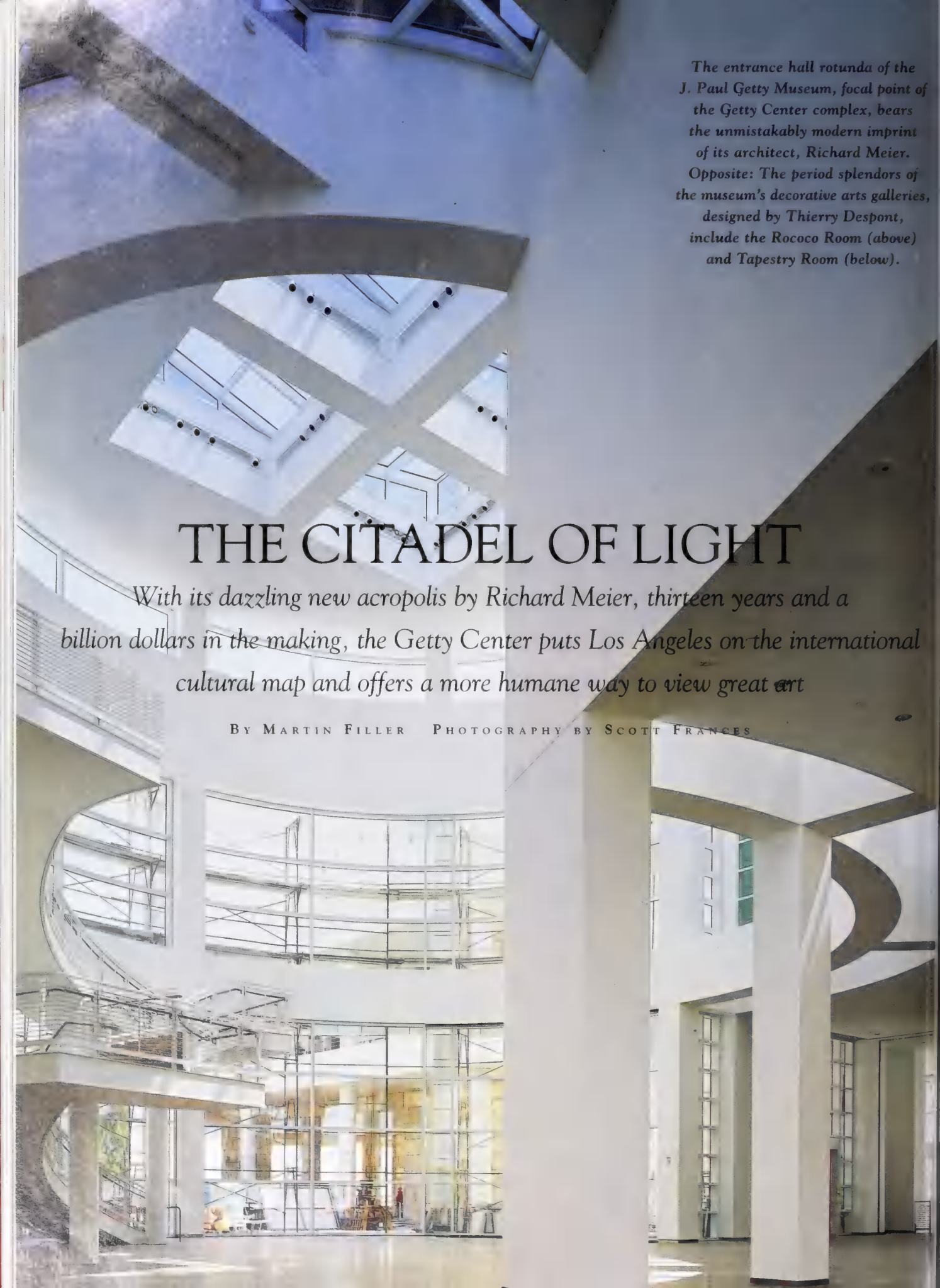
Festive table (above) is set with porcelain by Bernardaud; glasses and placemats by Simon Pearce. Opposite, clockwise from top left: Lalique tea set. The huge fireside cornucopia stays all year, usually holding dried flowers. For her daughter, Monica Medeiros, right, and friends, Addison crafted crowns reminiscent of holiday pageants. Chair from Therien & Co.






THE BIRD WALTZ
PIANO
Francis Panormo


SILVERY



The entrance hall rotunda of the J. Paul Getty Museum, focal point of the Getty Center complex, bears the unmistakably modern imprint of its architect, Richard Meier. Opposite: The period splendors of the museum's decorative arts galleries, designed by Thierry Despont, include the Rococo Room (above) and Tapestry Room (below).

THE CITADEL OF LIGHT

With its dazzling new acropolis by Richard Meier, thirteen years and a billion dollars in the making, the Getty Center puts Los Angeles on the international cultural map and offers a more humane way to view great art

By Martin Filler Photography by Scott Frances



"We shall be a city upon a hill," prophesied the Puritan leader John Winthrop more than 300 years ago, and ever since, those words have remained a metaphor for American idealism. Now Los Angeles can claim our country's latest, most stupendous incarnation of that vision: the Getty Center. Set high atop the foothills of the Santa Monica Mountains and commanding a spectacular panorama of the sprawling metropolis below it and the Pacific Ocean beyond, that multiuse fine-arts complex finally opens to the public on December 16 after thirteen years of design and construction at an estimated cost of $1 billion.

The Getty Center is unquestionably the most ambitious cultural enterprise undertaken in the United States since Andrew Mellon built the National Gallery of Art in the 1930s and filled it with Old Master paintings. Comprising the J. Paul Getty Museum and five other scholarly and professional entities for preserving, documenting, studying, and supporting art of all mediums, periods, and societies, the Getty Center by any measure is a compendium of superlatives. It was established by J. Paul Getty, the oil tycoon ranked among the richest men of modern times. Designed by the Pritzker Prize-winner Richard Meier in the most coveted architectural commission of the late 20th century, the Getty Center is the largest one-phase construction project in the history of Los Angeles. The Getty Museum, with an endowment exceeding those of all its American sister institutions, also contains more of the record price-breaking paintings sold over the past two decades than any other gallery. Yet to focus solely on the numbers is to lose sight of that institution's most admirable accomplishment.



Van Gogh's* Irises, *1889 (above), most popular of the Getty's masterworks. Opposite, clockwise from top: The six-building complex crowns its hilltop site. A broad central plaza links the structures. Pavilions are interspersed with walkways and plantings. Detail of auditorium building. Curving walls of cleft Italian travertine. Auditorium lobby. Shelter for tramway that brings visitors up the hill. Landscaping underscores the architectural scheme.

As explained by John Walsh, the Getty Museum's widely respected director—one of the few serious art historians to hold a job that in recent years has become the province of business managers and fund-raisers—this colossal project becomes decidedly humane in its focus. Standing in the huge circular entrance hall of the museum shortly before its completion, Walsh gets to the heart of the Getty conception, so different from that of most other new museums today. "Our requirements were almost ridiculously simple," he says. "Our first priority was to have galleries that are beautifully illuminated. All these pictures really need is a simple setting and some good daylight. Next, we wanted places where our visitors could get information and lots of it, so our galleries will be heavily interpretive. And finally, being in southern California, we wanted to make use of the natural environment to create the kind of indoor-outdoor experience that can contribute to our refreshment, visual and physical, when we look at art."

As Walsh points out in a quick overview of the Getty's treasure rooms, it won't be necessary to trudge through endless miles of corridors to view the museum's holdings. Meier's scheme of small gallery pavilions linked by a series of open and enclosed passageways and courtyards allows visitors to either follow a complete chronological tour through the history of art or to dip into it at specific points without having to immerse themselves in the entire collection. This is in marked contrast to such mega-institutions as the Metropolitan Museum of Art, where the maze of new wings and circulation spaces make a quick in-and-out stop virtually impossible.

Similarly, the one-way, no-backtracking policy of most blockbuster exhibitions increases the regimentation of what ought to be a more personal pleasure. At the Getty, however, the frequent interludes of sunlight and fresh air that one can enjoy between galleries, punctuated here and there by fountains and plantings, encourages guests to linger rather than forge through an overwhelming task. These are practices that other museums ought to carefully consider.

By any measure, a trip to the Getty will be a singular event, beginning with the unconventional arrival sequence. After parking their cars or leaving their buses in the garage at the bottom of the hill (parking reservations will be required, as they were at the old Getty Museum in Malibu) visitors will ascend to the hilltop on a little white tram. At the summit, the centrally located museum will beckon, but so will the heart-stopping views in every direction. As Meier and architecture critic Ada Louise Huxtable (a member of the jury who selected the architect) have already predicted, the Getty is certain to become L.A.'s answer to the Pompidou Center in Paris, a museum that is a major tourist attraction as much for the sights visible from its top as for the art within.

Those who can tear themselves away from the CinemaScope vistas will find even a brief encounter with the Getty collection to be most rewarding. For all its size and wealth, the community of Los Angeles has never before had a museum worthy of its place as America's second city. Though the Los Angeles County Museum of Art (*Continued on page 140*)



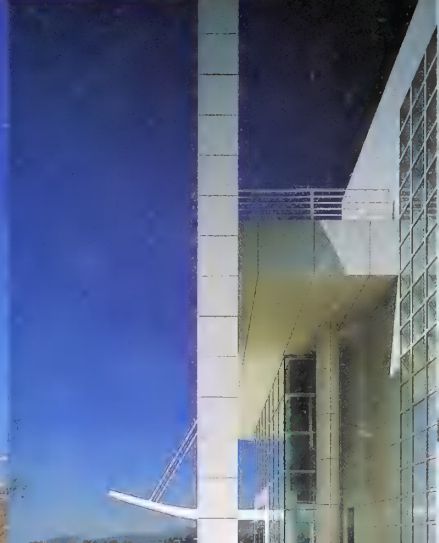










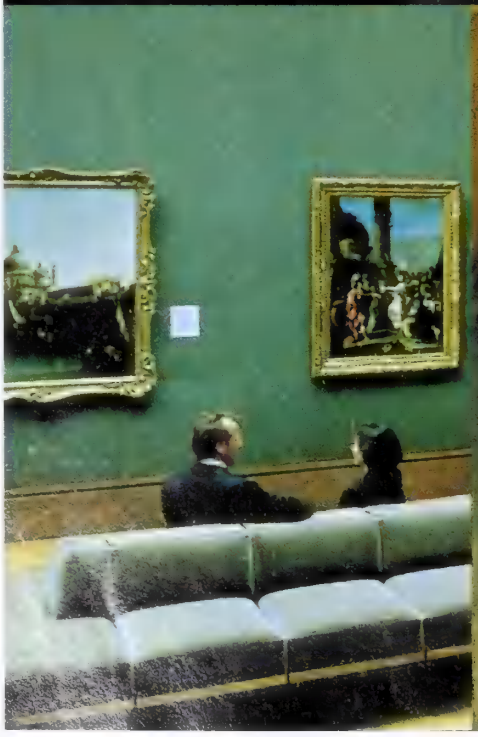


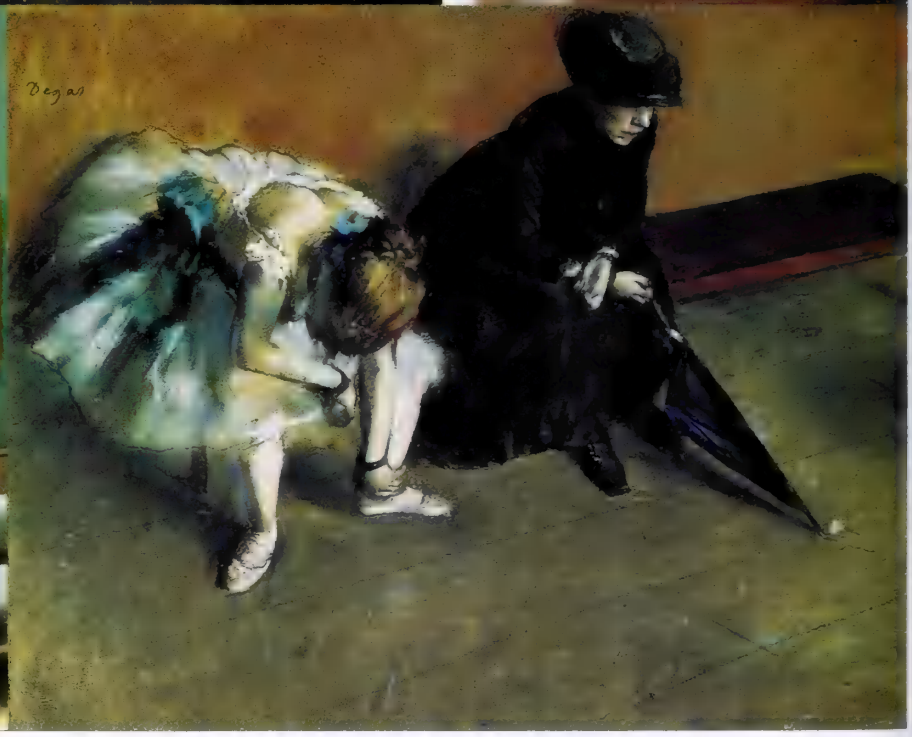











Degas



The curving stairway of the museum's entrance rotunda is edged with a signature Richard Meier motif, the white pipe-rail banister. Opposite, clockwise from top left: Rough textured travertine wall plays against glass-and-steel panels. View through Thierry Despont's sumptuous decorative arts galleries. Period room beyond light-flooded Meier hallway. Waiting, a Degas pastel c. 1882. Meier-designed seating in picture gallery hung with gray-green silk chosen by Despont. Travertine-clad colonnade joining two pavilions is one of many indoor-outdoor transitions.



MR. BEENE IN HAWAII

The precision of strong lines and pure geometric forms is enlivened with a little irreverence as the visionary fashion designer dresses up his idyllic island retreat a step beyond the waves

By Christine Pittel Photography by Scott Frances Produced by Dara Caponigro

He sculpts fabric into liquid curves that hug the body or hover as if poised for flight. Geoffrey Beene's revolutionary cuts and audacious material combinations have earned him a devoted clientele, countless awards, and numerous museum retrospectives. So how does America's most innovative fashion designer think about space? "The same way I think about clothes, which I like to call soft geometry," says the man who may structure a dress with triangles of silk that stretch across the body and outline every contour. "I think of a room in geometric terms, as a composition of forms in space."

His Hawaiian hideaway is a lean and linear stack of rectangles three levels high, each room opening to a deck facing the waves. "It looked like Shangri-la to me," says Beene, who bought the house because it was right on the Pacific Ocean. "From my own bed I can see the sun rise or watch mother whales teaching their young how to spout."

The interiors are as crisp and tailored as Beene's couture and equally iconoclastic. Forget the sherbet colors and bam-

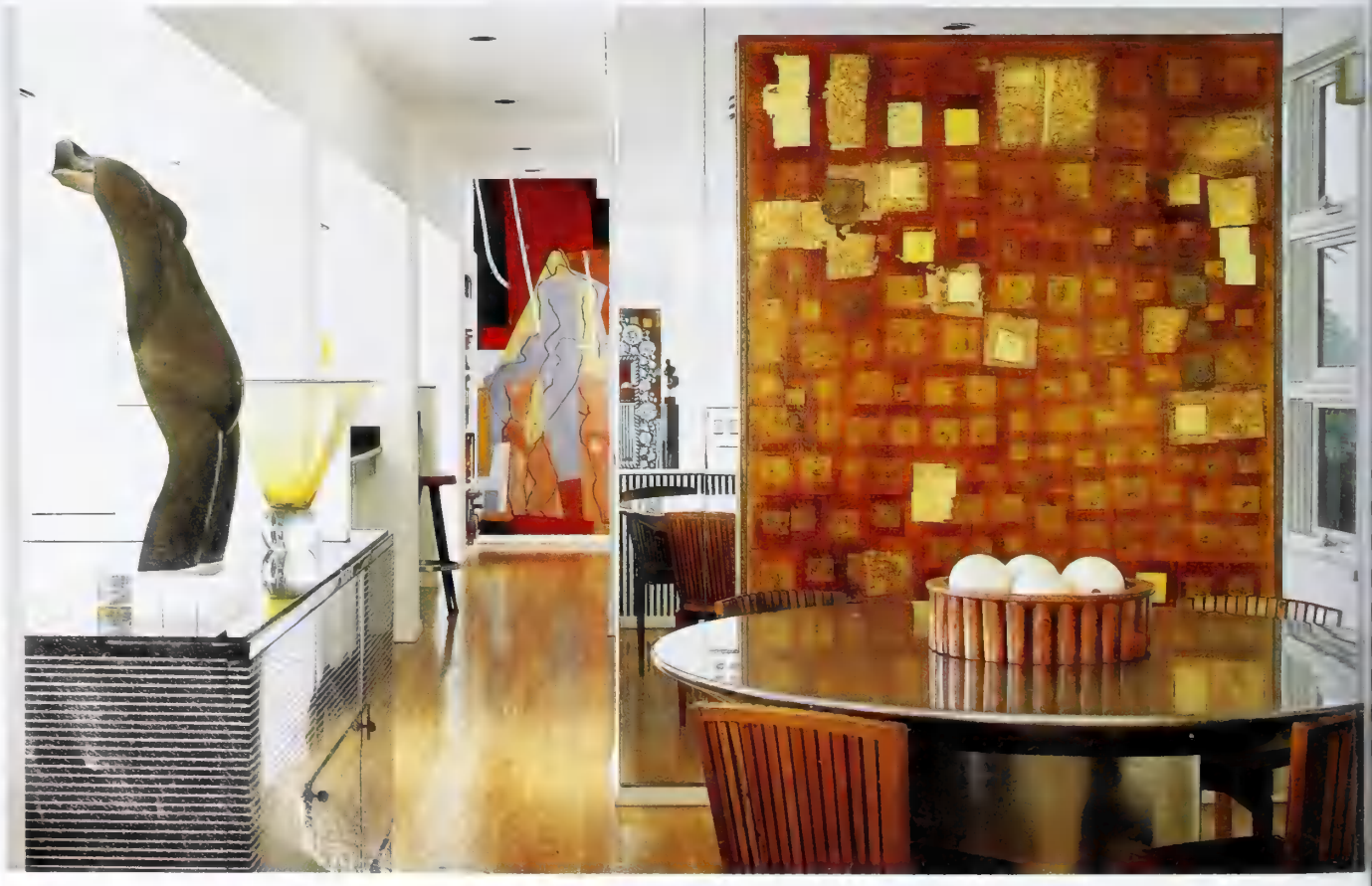




An 1840s Chinese vase delivers a jolt of chrome yellow in the entryway. "I love these steps because they look like pleats," says Geoffrey Beene, adding the dressmaker detail of black marble piping for a graphic punch. Opposite above: Simple abstract planes shape the lap pool, the table. Opposite below, from left: The black line continues through the lower hallway opening to guest bedrooms and the view. Geoffrey Beene. The three-tiered house drops down to the ocean.



Holstein cow-print canvas chairs (above) mosey up to the bronze living room mantel found at Sotheby's. Below: Wiener Werkstätte chairs surround a silver-leafed dining table in front of a painting by a local artist. Opposite: Examples of Geoffrey Beene's characteristic rethinking of objects include a vintage kitchen cabinet newly striped, gasoline containers turned into lamps, a bread bowl lacquered. He hung an ebony-and-pearl Indian mirror on top of mirror to complete the pattern play.





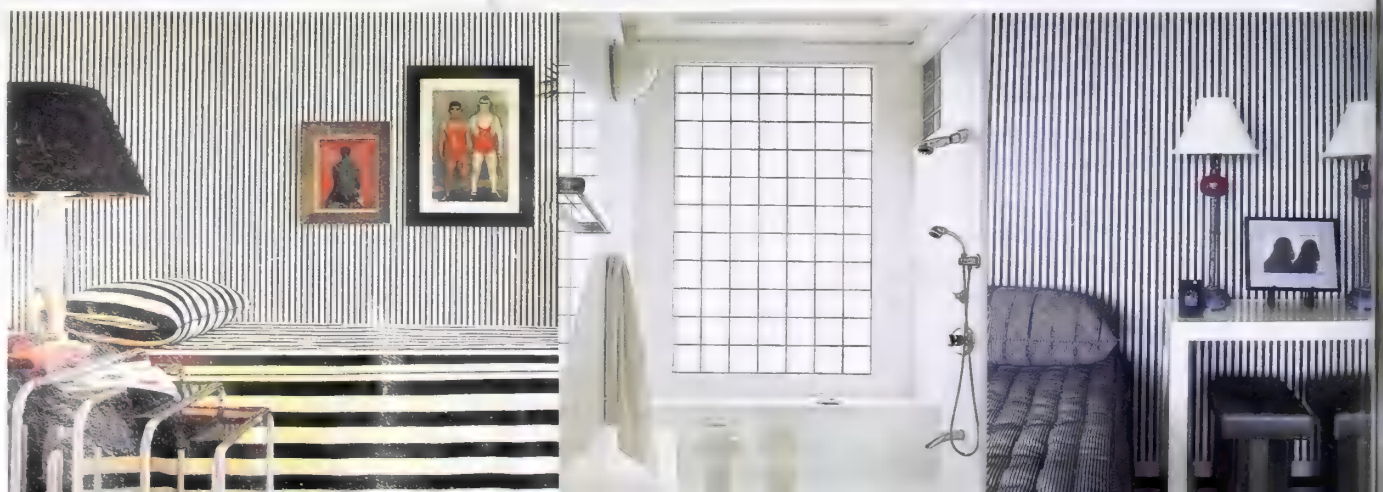


boo furniture typical of the tropics. "I prefer a touch of New York urbanity," says the designer, who outfitted these rooms with Art Deco pieces in his signature black and white. A thin band of black marble runs through the house and sets off the white marble floors, like one of Beene's undulating seams that appears to gather momentum as it skims over the body.

Sometimes this one line proliferates into many and turns into a cacophony of stripes. Who else would dare pit vertical against horizontal stripes and then up the ante with animal prints and freewheeling florals? It's all in a day's work for this adventuresome designer, who has already paired corduroy with sable and tweed with lace. "These dangerous liaisons make you pause for a moment and take another look at both materials," says Beene. Value judgments that dub some materials humble and others high lose all meaning. He has no qualms about covering his walls with striped contact paper, trimming doors with duct tape, or upholstering an ordinary office chair in luxurious satin. After all, thirty years ago he elongated a football jersey into a sequinned evening gown.

Beene's sense of humor buoys the stark palette in disciplined rooms whose clean planes bring out the punch lines. Whimsical tables sporting booted legs or spinning like a child's top animate the living room. Lacquered furniture catches the light. Mirrors hang on top of mirrors and often cover a wall, expanding space.

Transparency fascinates him. Beene studied medicine before he switched to fashion, and surgical incisions in his clothes reveal through chiffon a wedge of midriff or the arch of the lower back. Since the sheer effect adds just as much interest to a house as a dress, why should a wall be invariably solid? Beene blithely sliced a slot through his bedroom wall "to let the space breathe." The Louisiana-born designer with the manners of another era has always moved on a trajectory of his own, uninhibited by trends, and in these rooms he dresses and arranges chairs and tables that strut through space like models on a runway: stylish, unique, and utterly beautiful.





Geoffrey Beene designed the leggy lacquered table in his bedroom and hung a collage of photos and drawings on a mirrored wall. Opposite above: A slot above the beds opens up the room. Opposite below, from left: Guests can count stripes in this black-and-white bedroom spiced with red. Glass block infuses the white marble bathroom with natural light. Chinese temple candelabra are set on a flea market table lacquered white.

FOR MORE DETAILS, SEE READER INFORMATION

COLORFUL COLLABORATION

A 1920s suburban house north of New York owes its original style to Hollywood's idea of the Mediterranean and its present panache and family livability to the talents of the couple—an architect and a decorator—who own it

By E[illegible] H. Hunter. Photographs by Elizabeth Zeschin

Produced by Sarah [illegible] Canton



Katie Ridder and Peter Pennoyer want the living room in their recently renovated house to be as hospitable to their small children as it is to them, so they chose sturdy brown mohair for the sofa. "It doesn't show chocolate or dog hair," says Ridder. An old bed crown decorates the bookshelves. Wall's yellow echoes exterior, as do green crown moldings and trim.


L'Esprit Nouveau
Le Corbusier 1910-29
Le Corbusier 1929-34
Le Corbusier 1934-38
Le Corbusier 1938-46
Le Corbusier 1946-52
Le Corbusier 1952-57
Le Corbusier 1957-65
L'Urbanisme
Le Syndicat
L'Intemporel
Art Nouveau Architecture
LE TARQVILLY
Architects on Architecture
URBAN





Bronze ledges (above left) for prints and old photographs evolved from a lesson the couple learned after hanging a similar collection elsewhere: "Too many nail holes!" Bookshelves (above right) are centered on walls at each end of the living room.

Be warned. After you see the rich colors in Katie Ridder and her husband Peter Pennoyer's Mediterranean-style villa, you may find most other houses look pale and timid, including your own. Perched on a hillside in one of New York City's oldest suburbs, the yellow house creates a striking contrast to the white Colonials on the street below, like a bird of paradise growing in a cottage garden. The interior is equally exotic—purple chairs in a yellow solarium, green chintz in a pink bedroom—a joyous tapestry woven by courageous colorists.

Ridder and Pennoyer may be brave, but they're not foolhardy, knowing well the value of research, especially when choosing paints. "The remodeling took six months so we had all that time to work on the colors," says Ridder, who estimates they painted broad swaths of at least three different shades in each room "until we got it right."

The exterior yellow with green trim came from a Tuscan villa in a book on Italian gardens that Ridder was studying. The couple liked the scheme so much that they carried it into the solarium and the living room. The seamless flow of colors between outside and inside perfectly suits the Californian architecture of the house, built in glamorous Hollywood style in the 1920s, and emphasizes an aspect of the house that appealed to the couple when they first saw it. As Pennoyer says, "There's very little land, but what's there seems part of the house."

Ridder, a decorator, and Pennoyer, an architect, work together professionally, and naturally they divide their labor: He gets the bones right, she fleshes them out with furniture and fabrics. But they decide on colors together, and for their own house went right to Benjamin Moore Historic Colors. Pennoyer says, "They're soft, almost as if made without modern pigments. We love the scars and wrinkles of this place and never wanted it to look new. We needed colors that were muted, not fresh and perky."

Ridder points out that this grayed quality is one reason the colors all work so well with each other and with the exotic fabrics she brings back from foreign countries. In the living room, for example, pillows made from her souvenirs harmonize with gently faded curtains from their former Manhattan apartment and sharp green bergères within yellow walls.

The same yellow has a calming effect in the solarium, the flamboyant tile-paved room now used for dining. "This room accepts everything we put in it," says Pennoyer about the Art Deco chairs upholstered in purple mohair, the curving banquette covered in Turkish fabric, and the banquette arm rests made from bowsprits of Oriental boats. "In fact the room is so eclectic, so unbound, it almost improves when we take it over the top." Even when Tony, the couple's two-year-old, dumps his toy box on the floor it makes no real difference. Pennoyer had simplified the room, however, plastering over swirls of thick stucco on the walls and eliminating some window moldings so that the original stained glass and panels of wall tiles would "shine," as he says.

Pennoyer altered other rooms slightly, but the major remodeling consisted of turning an arched alcove at one end of the living room into a kitchen between it and the solarium. The original kitchen was located in back, and Ridder and Pennoyer wanted the new one right in the middle of the plan and the middle of family life. "Having the kitchen here makes the house more informal," says Pennoyer. "In a lot of places the living room is isolated, but ours acts as a hallway to the kitchen and solarium. It pulls you right in."

The living room pulls the children in as well. Tony rides his bike around the French chaise, and four-year-old Jane snuggles with her blanket on the brown mohair sofa. Ridder jokingly cites another advantage of having such a colorful house. "You don't notice the crayon marks," she says.

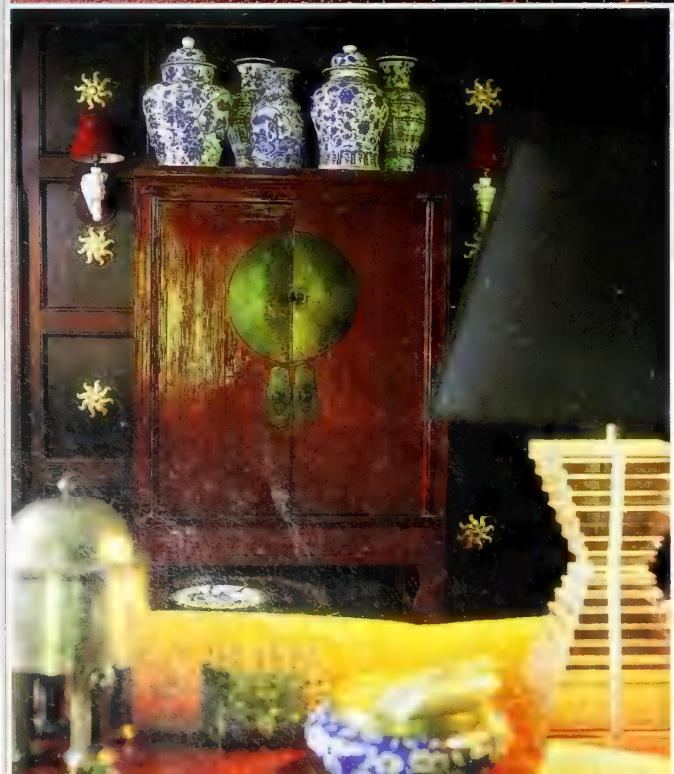




The original owners planned the solarium (above) to accommodate stained-glass windows and tile panels, both much older than the house. Seventy years later Peter Pennoyer designed a dining table using tiles Katie Ridder brought back from Turkey. Left: The family in a small loggia off the study, once glassed-in and now reopened. Right: Workmen who repaired the pergola lifted the 50-year-old wisteria up onto scaffolding to protect it during the restoration.







"We love the scars and wrinkles of this house and never wanted it to look new," says Peter Pennoyer. "We needed colors that were muted, not fresh and perky"

"The study is gloomy in a nice way," the resident architect says about the old paneled dining room, which became a quiet sanctuary when th kitchen moved to the center of the house and dining was shifted to the solarium. "In so many modern houses the light is the same throughou but we like each room to have a distinct character." Gilded suns, actually curtain tiebacks, brighten the dark wood. Opposite, clockwis from top: Small guest room is painted hyacinth, Katie Ridder's favorite color but one she finds too cool to live with steadily. Colorful mix in daughter Jane's room: vintage green chintz headboards and coverlets, red-and-white toile curtains. Upstairs hall is a soft blue-green.





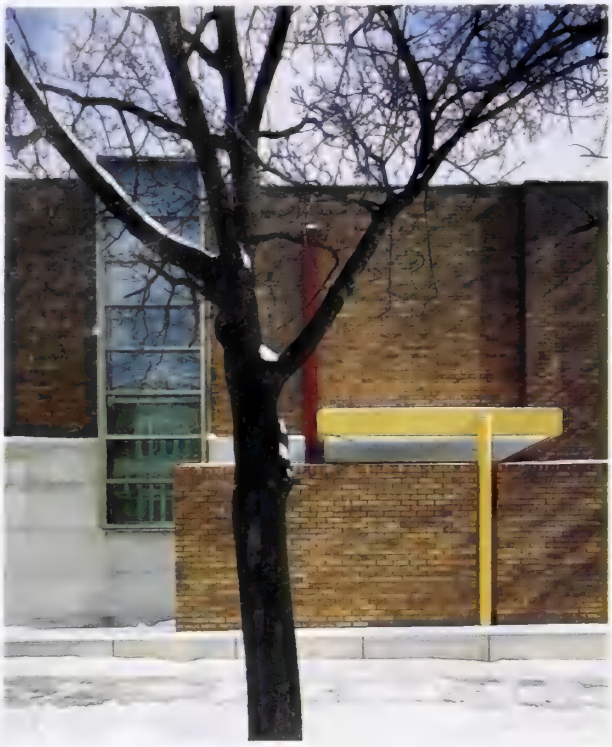




The master bedroom, painted white because Katie Ridder wanted "one calm room," is brightened with fabric and throws from Turkey, an American quilt, and a diorama of the Baths of Diocletian. Biedermeier furniture that Peter Pennoyer has been collecting since his bachelor days stands out like sculpture against the pale walls.

FOR MORE DETAILS, SEE READER INFORMATION


WILLIAM MORRIS



The glass wall (opposite) lets in views of a neo-Georgian planned community. The side yard gives both the house and the neighboring buildings breathing space. Sity sofa, Harry ottomans and trolley table, all through Luminaire. Top to bottom: A yellow steel canopy marks the service entrance. The narrow window overlooks the street from the second-floor hallway and angles upward as a skylight. Seen at night, the steel grid of the glass wall transforms the interior into a modern painting.



LIVING FREE

They may be in the city of Chicago, but the owners of this new house would not settle for less than wide-open spaces where they and their two small boys could inhabit every bright, daylighted inch

By Susan Zevon Photography by Timothy Hursley









Plans (above) show how the second floor (top) wraps around three sides of the double-height living room. Right: Flanking one side of the upstairs sitting room is a gridded section of glass that adds to the interplay between inside and outside.



Around the corner from the dining area, the kitchen (left) is found. The long blue pearl granite island at table height functions for food preparation, family dining, homework, and TV viewing. Abo Yellow steel supportin columns punctuate the living and dining rooms. Opposite belo Krueck and Sexton designed a cabinet th separates entry and living room and built aquarium into it.



The couple were committed to city life, but after their two sons were born, they began to find the dark and inconvenient rooms of their previous house impossible to live in. The wife recalls, "We spent all our time in the kitchen/family room and hardly used the rest of the place. We were determined to move to an open, light space where we could inhabit every inch."

After a long search, this resourceful woman found three combined lots, the last to be sold in a planned development in a convenient Chicago neighborhood. Choosing architects who would come up with a scheme that would make the best of a site 100 feet wide but only 88 feet deep was not a problem. The couple had long admired the work of Krueck & Sexton, a Chicago-based architectural firm known for its minimal, avant-garde designs. "I grew up with a lot of furniture and knickknacks and I really liked the simple, clean lines in their work," the wife says.

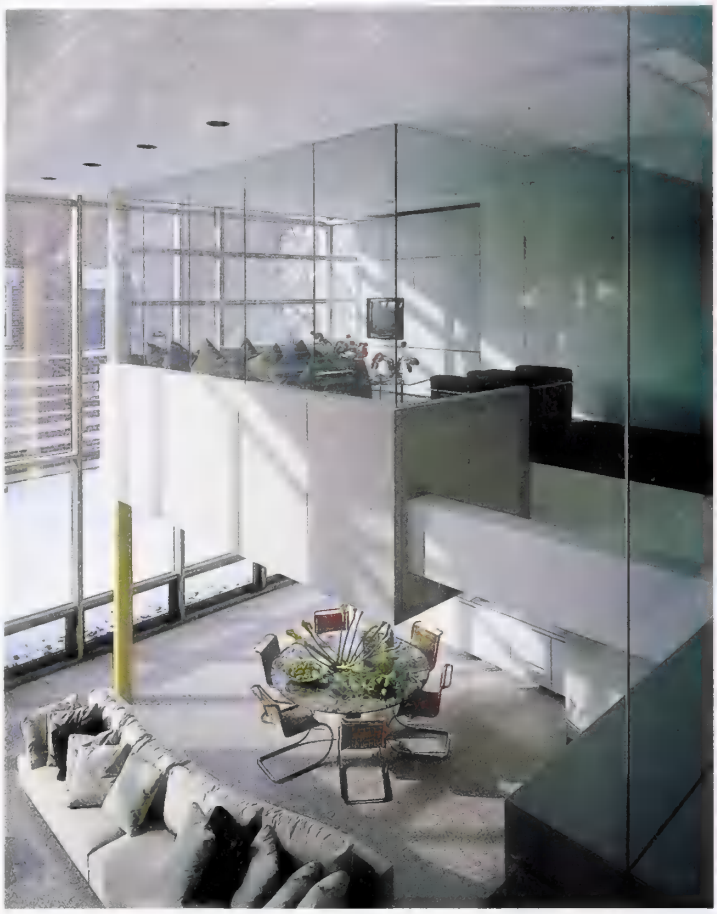
The expected plan for a wide but shallow piece of land would be a wide but shallow house facing the street. However, these architects found that positioning the building so its *narrow* side faces the street created room for a side yard. The siting distinguishes the house from its neighbors in the development, as does the simplicity of the facade. Other area buildings are brick with traditional-style detailing. "We used brick similar to the developers', but our street facade is far more straightforward," Mark Sexton says.

By means of a nearly house-wide two-story glass wall, Krueck & Sexton made the landscaped yard and the attractive building beyond it an important visual part of all the main rooms. The social space abutting this wall serves as a light well, creating a luminous interior. An accommodating steel frame permitted the openness of a loft.



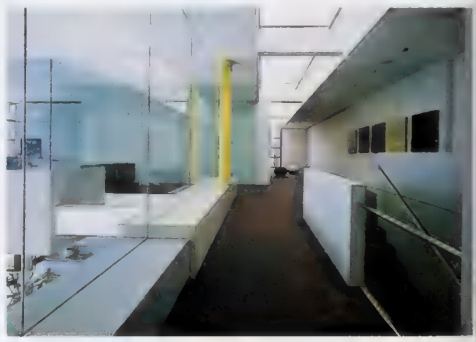
The second floor is a mezzanine that wraps around three sides of the roof-high living area. The sitting room, a reading and television center for the family, is a big airy balcony; bedrooms offer privacy behind mostly solid walls. The master suite has one generous opening to the higher reaches of the roof-high living area. Closets where toys are stored line the upper corridor, and the children often pull them out to transform the space into a long playroom.

"It's a breeze to entertain here. On Sundays we often have a dozen people for dinner gathered around the dining table," reports the mother. "All week long the kids enjoy the freedom of living in a house where tough finishes and wide open spaces mean they can roam free. No place is off-limits."



On the U-shaped second floor (all views) interior windows open the rooms to daylight and to glimpses of other interior spaces. This page, top to bottom: View from the hallway straight across to the sitting room and down to the living room. Looking down the skylighted corridor. One wall of the master bedroom, mostly lined with cabinets, is open to the main two-story space. Opposite: Sitting room and master bedroom are visually connected.

FOR MORE DETAILS, SEE READER INFORMATION







GRAND ILLUSIONS

Spectacular desserts can be easy to pull off—if you know a few shortcuts. Use classic staples from a pastry shop—meringue shells, ladyfingers, or angel food cake—to assemble an irresistible finale for your holiday feast

By Jane Ellis Photography by Oberto Gili
Produced by Dara Caponigro and Jane Ellis

What could be more festive than a meringue shell filled with scoops of ice cream, sorbet, fresh berries, or poached fruit? Taking more time, but still easy, is this chocolate charlotte set in a ring of ladyfingers—a recipe from Maurice Bonté, whose Manhattan pastry shop, Bonté Patisserie, has been a mecca for New Yorkers with a sweet tooth for over twenty years. (Ladyfingers can also be split and filled with lemon curd, seedless raspberry or blackberry jam, chocolate ganache or chocolate butter for a kind of dessert sandwich.) To give an all-American dessert pizzazz, slather angel food cake with whipped cream, then shower with shredded coconut. Pipe white chocolate icing on store-bought sugar cookies to dress them up for the holidays. And for diehard calorie counters, offer an inspired sorbet like cookbook author Lou Seibert Pappas's refreshing combination of pear and Champagne.





When it's time for dessert, the little ones are always happy to offer a helping hand. Opposite: Pistachio ice cream mounded in a store-bought meringue shell is a frosty Yuletide dessert that takes just minutes to make.













Cause for celebration (clockwise from top left): pear and Champagne sorbet; Maurice Bonté's chocolate charlotte with ladyfingers; tree and star cookies piped with white chocolate and tied with ribbon; a pyramid of ladyfingers secured with a bow. Opposite: Angel food cake frosted with coconut and crowned with sugared grapes.

FOR RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION



MERINGUE SHELLS WITH PISTACHIO ICE CREAM

1 quart pistachio ice cream
1 8-inch meringue case or 8 small individual meringue cases, available from bakeries

A few hours before serving, scoop out the ice cream and place on a foil-lined baking sheet. Freeze. When ready to serve, place the meringue shell on a serving plate and fill with prepared ice cream scoops. Serves 8.

PEAR CHAMPAGNE SORBET

Recipe from Sorbets and Ice Creams *by Lou Seibert Pappas (Chronicle Books, 1997)*

4 large ripe Anjou pears, about 1½ pounds, peeled, cored and sliced
2 cups Champagne or fruity white wine, such as Riesling, Semillon, or Chenin Blanc
¾ cup sugar
¼ teaspoon freshly grated nutmeg
1 tablespoon fresh lemon juice
½ cup heavy cream
2 to 3 tablespoons pear brandy, optional

Place pears, Champagne, sugar, nutmeg, and lemon juice in a saucepan. Simmer over low heat until pears are soft, about 10 minutes. Cool. Cover and refrigerate for 2 hours. Stir in cream. Freeze mixture in an ice cream maker, following manufacturer's instructions. When almost frozen, blend in brandy and process until frozen. Sorbet will keep 4 weeks in the freezer. Makes about 1 quart.

CHOCOLATE CHARLOTTE IN LADYFINGER MOLD

Recipe from Maurice Bonté, Bonté Patisserie, New York City

For ladyfingers:

8 extra-large eggs, room temperature, separated
1 cup granulated sugar
1 tablespoons vanilla
1¾ cups sifted all-purpose flour
Superfine sugar
Chocolate mousse, recipe follows

Line two 10½-by-15½-inch baking sheets with parchment paper to fit. With a pencil, draw a line across the width of one baking sheet near the top. Dropping down six inches, draw another line across the width of the baking sheet. In a similar fashion, draw two lines across the width of the baking sheet near the bottom of the sheet. Turn paper over and return to pan; lines will show through. Repeat process for other baking sheet. Set aside.

Beat egg yolks, ⅓ cup granulated sugar, and vanilla in a bowl with an electric hand mixer until the mixture thickens and becomes pale yellow, about 5 minutes. Set aside.

Beat egg whites and 2 tablespoons granulated sugar in the bowl of a heavy-duty mixer with a whisk attachment until soft peaks form. Do not overbeat. Remove bowl from machine and immediately whisk in remaining granulated sugar and the egg yolk mixture. Fold flour in with a rubber spatula until just incorporated. Do not overmix.

Fit a large pastry bag with a #8 plain pastry tube. Fill pastry bag with batter. Pipe fingers just inside the guidelines, leaving ½-inch space between each 6-inch-long ladyfinger. Lightly sift superfine sugar over the top.

Position one rack in the lower third of the oven, the second rack in the upper third. Bake ladyfingers in a preheated 325°F oven for 10 to 12 minutes. Ladyfingers should feel firm but spongy when pressed lightly on the side with a finger. Remove baking sheets from oven. Lift parchment paper with ladyfingers onto a rack to cool. Remove ladyfingers from the paper with a wide spatula while they are still warm. Makes about 24. Use immediately or store for a few days in a covered plastic container between layers of waxed paper.

Place a 7-inch ring mold on a flat serving dish. Stand the ladyfingers up on the inside of the ring mold. Completely cover the bottom surface with remaining ladyfingers cut to fit. Spoon chocolate mousse into the center and smooth the top. Refrigerate for 2 to 3 hours.

When ready to serve, remove dish from refrigerator. Carefully remove the ring mold. Serves 8 to 10.

CHOCOLATE MOUSSE

8 ounces semisweet chocolate
1 cup unsalted butter, softened
4 tablespoons sugar
1½ cups heavy cream
1 tablespoon vanilla

Melt chocolate in a double boiler over low heat. Remove pan from heat. Add butter and whisk until incorporated. Set aside.

Place sugar, cream, and vanilla in a bowl. Whip with a hand mixer until cream holds a soft peak. Thoroughly fold 1 cup cream into the chocolate mixture with a rubber spatula. Slowly fold in remaining cream and mix until incorporated. Makes about 5 cups.

SUGAR COOKIES WITH WHITE CHOCOLATE ICING

3¾ cups all-purpose flour
2 teaspoons baking powder
½ teaspoon salt
½ pound unsalted butter, softened
1⅔ cups sugar
2 large eggs, room temperature, lightly beaten
1 tablespoon vanilla
White chocolate icing, recipe follows

Mix together flour, baking powder, and salt in a bowl. Set aside.

Cream butter and sugar in a bowl with an electric mixer on medium speed until light and fluffy. Add the eggs, one at a time, beating well after each addition until thoroughly incorporated. Beat in the vanilla. On low speed, mix half the dry ingredients into the creamed mixture. Stir in the remaining dry ingredients with a spoon.

Place the dough on a lightly floured surface. Cut in half and wrap each piece in plastic wrap. Refrigerate dough overnight.

Line 2 cookie sheets with parchment paper. Set aside.

Remove 1 piece of dough from the refrigerator. Let rest 5 minutes. Place on a lightly floured surface and roll out with a floured rolling pin about ⅛-inch thick. Cut out shapes with flour-dipped cookie cutters. Transfer to cookie sheets. Bake the cookies in a preheated 350°F oven for 10 minutes, or until the edges just begin to turn golden. Transfer cookies to a rack to cool. Repeat process. Makes about 5 dozen 3-inch cookies.

When ready to serve, twist the plastic bag with the chocolate icing into the shape of a pastry bag. Cut a very small piece off the tip of the bag. Pipe chocolate around the edges of the cookies. Set aside until chocolate is firm.

Cookies can be stored in an airtight container for a week, or frozen for about 1 month.

WHITE CHOCOLATE ICING

1 10-ounce bag of white chocolate chips

Heat 4 cups water in a pan until just hot. Remove pan from heat. Place chocolate chips in a plastic freezer bag and seal the top. Place bag in the water. Remove bag after 5 minutes and knead until chocolate is smooth.

COCONUT CREAM ANGEL FOOD CAKE

1 8- or 9-inch angel food cake, available from bakeries and supermarkets
2 cups heavy cream, whipped
1½ cups shredded coconut
Sugar-glazed grapes, recipe follows

Place the cake on a serving dish. Fill in the hole in the cake with cream. Evenly spread the remaining cream over the entire cake, and cover with coconut. Place glazed grapes in the center. Serves 8 to 10.

SUGAR-GLAZED GRAPES

Cluster of green grapes
1 egg white, beaten stiff
Superfine sugar

Dip grape cluster in the egg white. Place on parchment paper and sprinkle with sugar. Set aside until dry, about 10 minutes. ■

©1997 Ferrero



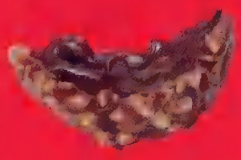
"If you want the...



...Christmas tree up...



...do it your *mmm*...



...where's the tinsel?"

Rocher. Give a little. Get a little.

Fine hazelnut, chocolate, wafer, nuts and more, all in the palm of your hand.



SAVORING THE SAVOURIES

A contemporary spin on some culinary classics

By Jane Ellis

They've been part of the British menu for generations—dishes like angels on horseback, Welsh rarebit, cheese soufflé, mushrooms on toast. Originally served instead of or after dessert, these small and tasty concoctions still have a place as a light lunch or supper, or for evenings when you want to serve something a little more substantial than hors d'oeuvres or canapés to friends. We went to the chefs of the Four Seasons Hotel in London and New York for new savouries using some of today's popular ingredients.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION





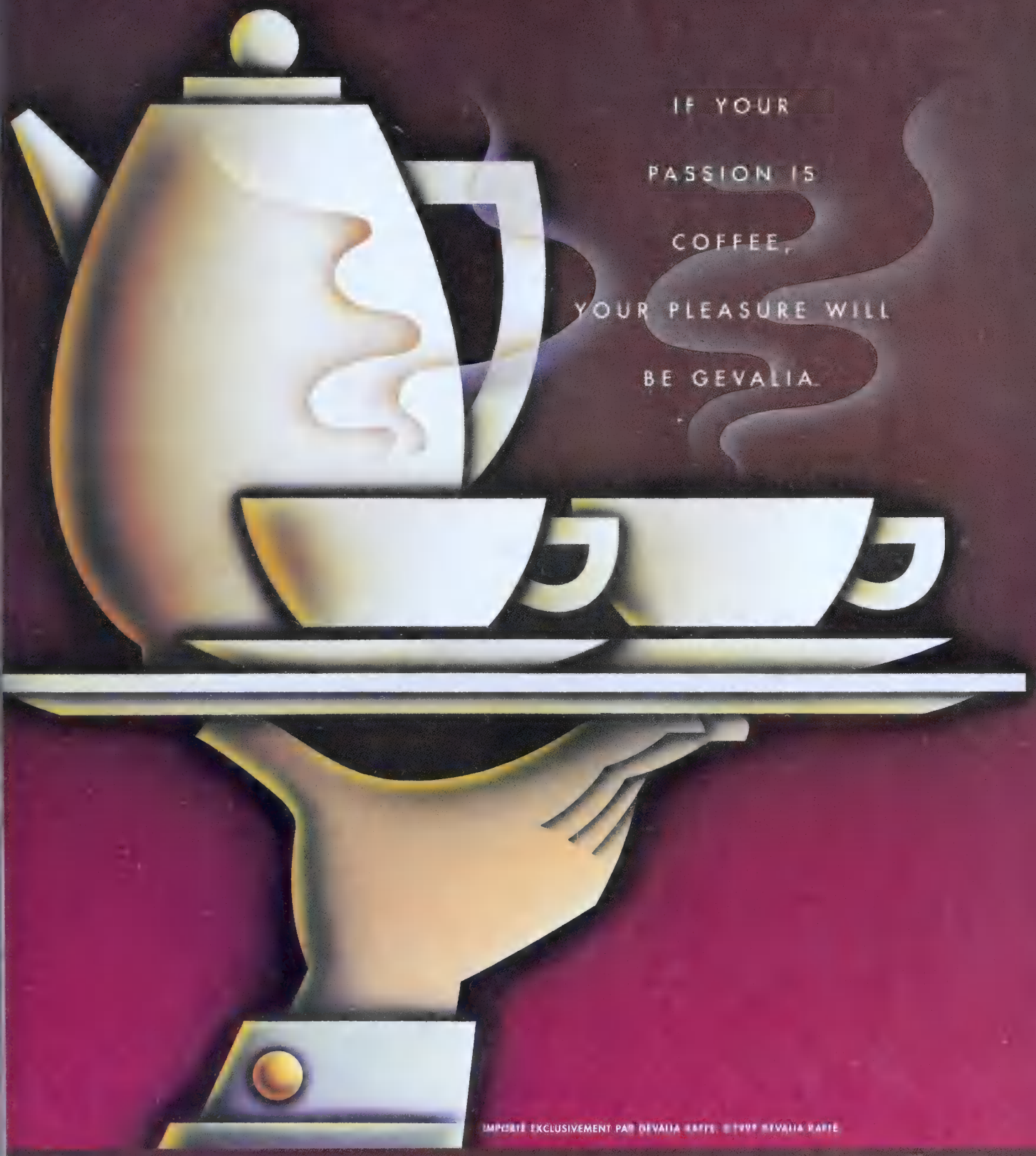




1. Basil and goat cheese blinis garnished with tomato and basil.
2. Ricotta and red onion tartlets.
3. Miniature cheddar and Caerphilly cheese soufflé—all from Eric Deblond of the Four Seasons Hotel London.
4. Roasted portabello mushrooms with basil cream on seven-grain bread.
5. Tenderloin beef stacks with celery root rémoulade.
6. Grilled shrimp with spicy peanut sauce and plantain chips—all from executive chef Susan Weaver and sous chef Rita Dever of the Four Seasons Hotel New York.

GEVALIA® KAFFE

FINE COFFEES OF EUROPE



IMPORTÉ EXCLUSIVEMENT PAR GEVALIA KAFFE. ©1999 GEVALIA KAFFE

AVAILABLE IN THE U.S. ONLY BY EXPRESS HOME DELIVERY. 1-800-GEVALIA

WWW.GEVALIA.COM

BASIL AND GOAT CHEESE BLINIS

Recipes from Eric Deblonde of the Four Seasons Hotel London

- 2 tablespoons plus 1 teaspoon olive oil
- 1 heaping tablespoon chopped fresh basil
- ½ cup grated goat cheese
- ¼ teaspoon dry yeast
- ⅓ cup warm milk
- ½ cup flour
- ½ cup buckwheat flour
- Pinch of salt
- 3 egg yolks, room temperature
- 2 egg whites, room temperature, stiffly beaten
- 1½ tablespoons heavy cream
- Chopped fresh tomato, optional
- Fresh basil leaves, optional

Heat 2 tablespoons olive oil in a skillet over low heat. Add chopped basil and cheese. Stir until cheese has melted. Remove pan from heat. Cool. Set aside.

Mix yeast and warm milk in a bowl. Let stand 3 to 5 minutes. Small bubbles should appear on the surface. Set aside.

Sift both flours into a bowl. Add salt. Stir flour mixture into the yeast mixture until blended. Mix in the egg yolks until incorporated. Cover bowl with plastic wrap. Set aside in a warm place for 2 hours.

Set aside 2 tablespoons of the basil mixture. Mix egg whites and cream into the remaining basil mixture. Mix egg white-basil mixture into the yeast mixture. Cover with plastic wrap. Set aside for 20 minutes.

Lightly brush a heavy skillet with remaining olive oil. Heat pan over medium-high heat. For each blini, spoon about 2 teaspoons of batter onto the pan. Cook over medium heat about 2 minutes. Turn blinis and cook about 1 minute. Remove blinis from pan. Lightly spread reserved basil mixture on the top of the blinis. Garnish with chopped tomato and basil leaves. Makes about 24.

RICOTTA AND RED ONION TARTLETS

- 2 tablespoons unsalted butter
- 2 red onions, peeled and thinly sliced
- ½ cup grated Ricotta Salata cheese
- 2 teaspoons chopped coriander leaves
- Salt and freshly ground black pepper
- 24 1½-inch prebaked puff pastry tart shells
- 1 tablespoon heated olive oil
- 2 tablespoons finely chopped red onion

Melt butter in a heavy saucepan over low heat. Add sliced onions and cook until very soft and caramelized. Remove pan from heat. Mix in cheese, 1 teaspoon coriander, salt and pepper to taste. Spoon mixture into tart shells. Place shells on a baking sheet and bake in a preheated 400°F oven for 5 minutes. Remove pan from oven. Lightly brush tops of filling with oil. Garnish each tart with chopped red onion and remaining coriander. Serve warm. Makes about 24.

CHEDDAR AND CAERPHILLY CHEESE COCKTAIL SOUFFLÉ

- 3 tablespoons unsalted butter
- 4 tablespoons flour
- 1 cup milk
- 2 tablespoons grated mild cheddar cheese
- 2 tablespoons grated Caerphilly cheese; if unavailable, use cheddar
- Salt and freshly ground black pepper
- Freshly grated nutmeg
- 3 egg yolks, room temperature
- 3 beaten egg whites, room temperature

Melt the butter in a saucepan over low heat. Add flour, stirring constantly until completely incorporated. Slowly stir in the milk. Cook, stirring constantly, until sauce is thick, about 2 minutes. Remove pan from heat. Add cheeses and stir until melted. Remove pan from heat. Season with salt, pepper and nutmeg to taste. Gradually pour in egg yolks, and stir until incorporated. Fold in egg whites.

Divide the cheese mixture into twelve ¼ cup buttered and floured ramekins. Ramekins should only be ¾ full. Set ramekins on a baking sheet and bake in a preheated 400°F oven for 10 to 12 minutes, or until puffed and brown on top. Serve immediately. Serves 12 as a cocktail savory.

ROASTED PORTABELLO MUSHROOMS WITH BASIL CREAM

Recipes from Susan Weaver and Rita Dever of the Four Seasons Hotel New York

For mushrooms:

- 6 medium-size portabello mushrooms, cleaned and gills removed
- Olive oil
- Salt and freshly ground black pepper

For basil cream:

- 1 cup basil leaves
- ½ cup olive oil
- 3 tablespoons pine nuts
- 2 tablespoons grated Parmesan cheese
- 2 cloves fresh garlic, peeled
- ½ teaspoon salt
- ½ teaspoon freshly ground black pepper
- ½ cup cream cheese, softened
- 6 slices seven-grain bread
- 2 tablespoons finely diced roasted red pepper

Prepare mushrooms: Lightly coat the mushrooms with olive oil. Season with salt and pepper. Place mushrooms on a baking pan and roast in a preheated 325°F oven for 30 minutes. Remove pan from oven. Cool. Cut mushrooms into thin slices. Set aside.

Prepare basil cream: Place basil leaves, olive oil, pine nuts, Parmesan cheese, and garlic in a blender. Purée mixture. Add salt and pepper to taste. Add cream cheese and blend until incorporated.

To serve: Spread basil cream on bread slices. Fan sliced mushrooms on top. Trim crusts. Cut each slice into triangles. Garnish tops with red pepper. Makes about 24.

TENDERLOIN STACKS OF BEEF WITH CELERY ROOT REMOULADE

- 2 cups julienned celery root
- ½ cup mayonnaise
- 2 tablespoons Dijon mustard
- 2 tablespoons finely chopped fresh parsley
- ¼ cup finely chopped red onion
- 2 tablespoons roughly chopped capers
- Salt and freshly ground black pepper
- 24 1½-inch rounds of brown bread
- 1 pound beef tenderloin, roasted medium-rare, thinly sliced, room temperature
- 24 caperberries

Mix together celery root, mayonnaise, mustard, parsley, red onion, capers, salt and pepper to taste in a bowl. Spoon 1 tablespoonful celery root mixture on each round of bread. Place 2 folded slices of beef on top. Garnish with caperberries. Makes about 24.

GRILLED SHRIMP WITH SPICY PEANUT SAUCE AND PLANTAIN CHIPS

- 2 tablespoons peanut oil
- 1 tablespoon freshly grated ginger
- 1 tablespoon finely chopped garlic
- ¾ cup peanut butter
- ½ cup canned coconut milk
- ¼ cup brown sugar
- 2 tablespoons freshly squeezed lime juice
- 1 tablespoon chili garlic paste
- Salt
- 24 extra-large shrimp, peeled, deveined and grilled
- ¼ cup chopped peanuts
- ¼ cup chopped green onion
- Plantain chips, recipe follows

Heat the oil in a saucepan over medium heat. Add ginger *(Continued on page 144)*

Heavenly Piece



Heavenly Cherry Cheesecake

1 cup graham cracker crumbs

1 cup plus 3 Tbsp. sugar, divided

5 pkg. (8 oz. each) PHILADELPHIA BRAND Cream Cheese, softened

3 Tbsp. butter, melted

3 Tbsp. flour

1 Tbsp. vanilla

3 eggs

1 cup sour cream

1 can (21 oz.) COMSTOCK® THANK YOU® or WILDERNESS® More Fruit Cherry Pie Filling

MIX crumbs, 3 Tbsp. sugar and butter; press onto bottom of 9-inch springform pan. Bake at 350°F for 10 minutes.

BEAT cream cheese, 1 cup sugar, flour and vanilla with electric mixer on medium speed until blended. Add eggs, 1 at a time, mixing on low speed just until blended. Blend in sour cream. Pour over crust.

BAKE at 350°F for 65 minutes or until center is almost set. Run knife around rim of pan to loosen cake; cool before removing rim of pan. Refrigerate 4 hours or overnight. Top with pie filling. Serves 14.

KRAFT PHILADELPHIA CREAM CHEESE

Ralph and Terry Kovel tell you where it's from and what it's worth


1


2


3


4


5

1. This is one of a pair of lamps, 28½ inches high, that are made of etched glass with a metal center and foot and a marble base. I'd love to learn more about them.

D.S., Ely, NV

You have a pair of kerosene-burning banquet lamps designed between 1860 and 1880. The combination of clear glass with ruby overlay was very popular, and similar lamps were produced in England, Bohemia, and the United States. Although your lamp is missing a glass chimney to funnel smoke from inside the shade, the pair would fetch $3,000 because the color is so pretty and the style so rare.

2. I inherited this plate with holly leaves. The back has two marks: the word "Stechpalme" and a ball with a cross on top. Beneath are the letters "K.P.M."

I.M., Moneta, VA

Your plate, hand-painted with holly leaves (*Stechpalme* in German), is from the Royal Porcelain Manufactory in Berlin, where a ball with a cross is the mark still being used today. The asymmetrical design in addition to the mark suggest a date near 1900. Your plate would sell for $75.

3. My Oriental tea service is silver but the handles, shaped like a dragon's head and tail, are of another metal. All three pieces—teapot, sugar bowl, and creamer—are marked with Japanese characters and the words "Samurai Snokai Yokohama." When were sets like this produced?

L.D., Abilene, TX

The Japanese exported a great deal of silver to the United States between 1880 and 1930. Most pieces were heavily decorated with dragons, flowers, and bamboo, or with scenes of houses and landscapes. Only a few were designed in the prevailing European styles. Today a three-piece Japanese set like yours would bring $750 to $1,000.

4. My husband gave me this oil lamp for Christmas. The cranberry glass has a diamond pattern. How old is it?

K.S., San Jose, CA

The cranberry font, which holds the fuel for your bracket lamp, was popular in the 1880s. The length of the unusually tall chimney, common from the 1870s to the 1930s, made the flame burn brighter. A lamp like yours, manufactured and used in America and in all parts of Europe, is valued at $350.

5. My mother believes that the bottom door on her corner cupboard was flipped front to back because the top door has raised panels and the bottom door has flat panels. Should we fix it?

A.B., Jacksonville, FL

Two types of cupboards similar to yours were made in Pennsylvania between 1780 and 1810. One type had unmatched sets of doors—raised panels on the top, flat panels below. Other cupboards had matching doors above and below. Tell your mother to look for holes showing that the hinges have been changed. There is also the possibility that she has a "married" piece, which means the top and bottom are from two different cupboards. An all-original cupboard is worth between $4,000 and $7,000.

To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

"I love my fashion dolls.
I just wish I could borrow their clothes."



"Borrow my Gardenia Gala Ball Gown?
Sorry. It's just not your color."



Madame Alexander® dolls have been the height of fashion for over seven decades. The 21" Cissy shown here is handcrafted in the U.S. by master doll makers. For the dealer nearest you, call 212-283-5900. To purchase a catalogue or join the Doll Club, call 847-949-9200 or write: Madame Alexander Doll Club, 208 Terrace Drive, Mundelein, IL 60060.

Madame Alexander®
ALEXANDER DOLL COMPANY, INC.

© 1997 ALEXANDER DOLL COMPANY, INC

Continued from page 46

For wanna-be chefs, the detailed biography of Julia Child, Appetite for Life, *contains not a single recipe, but it's certainly deep dish on the food world*

possibilities for working with color, pattern, fabrics, and furniture. The book offers solid information and sumptuous decorating ideas.

In *American Painted Furniture: 1790-1880* (Clarkson Potter, $65), authors Cynthia V.A. Schaffner and Susan Klein have compiled a worthy successor to the 1972 bible on the topic by Dean A. Fales, Jr. In the intervening decades, they point out, "painted surfaces of furniture have come to be regarded with the same reverence long afforded easel painting." Divided into high-style and country furniture and organized by the cities and regions where it was produced, the book places the development of painted furniture within an engaging social and historical context and emphasizes the artisans themselves.

Jill Kirchner

Gardening

The title—*Breaking Ground*—says it all. When Page Dickey and photographer Erica Lennard scouted in America and Europe for their book (Artisan, $45) on contemporary garden designers, they looked for iconoclasts. The ten they chose to profile, with lush photographs and illuminating text, share "a fresh, irreverent spirit, a willingness to stretch rules and to have fun." For instance, Steve Martino of Arizona maintains that he is not a gardener because he prefers designing walls, steps, pools, and rills. Nancy Goslee Power of California says that her best jobs play off architecture. And the wild minimalist landscapes of Alain David Idoux will change forever the way you look at gardens.

Heirloom Vegetable Gardening (Henry Holt, $45) is for the enthusiast who would like to experiment with some of the countless vegetables that have found their way to these shores through every ethnic heritage. Many are more delicious or more suited to the home garden than those grown from the usual commercial seeds. Author William Woys Weaver, a food historian as well as lifetime gardener, has interspersed his intriguing essays—some brief, some lengthy—about 250 vegetable varieties with a choice assortment of old recipes.

The bright new *American Horticultural Society A-Z Encyclopedia of Garden Plants* (Dorling Kindersley, $80) is a comprehensive volume of more than 1,000 pages and 6,000 illustrations devoted to ornamentals. It will delight all varieties of gardeners, from neophytes still learning the difference between annuals and perennials to veterans with dozens of specialized books on the shelf. At a hefty nine pounds, this blockbuster is worth five times its weight in lesser guides.

Salvias, or sages as they have long been known, are burgeoning in popularity, both the native plants found in the Southwest and Mexico and the countless new hybrids. Species may be annual, perennial, or biennial; tiny or shrublike in blues, purples and reds that sing out; or yellows, lavenders, and apricots that blend more gently into borders. Betsy Clebsch author of *A Book of Salvias: Sages for Every Garden* (Timber Press, $30) has studied and grown many of the 900 species.

Every slender book in the Taylor's Weekend Gardening Guides (Houghton Mifflin, $13) focuses succinctly on a specific aspect of the garden, each with a self-explanatory title, among them *Window Boxes* by Tovah Martin, *Attracting Birds and Butterflies* by Barbara Ellis, *Water Gardens* by Charles B. Thomas. Give one or two for a useful, inexpensive gift.

Leaves: In Myth, Magic, & Medicine (Stewart, Tabori & Chang, $30) is composed of ink prints of actual leaves made by author Alice Thoms Vitale. Taken from trees and shrubs, they beautifully decorate every page.

Cecile Shapiro

Cooking

Winner in the fabulous food category is *Matthew Kenney's Mediterranean Cooking: Great Flavors for the American Kitchen* (Chronicle Books, $25), a lavishly photographed compendium of dishes from the chef's three New York City restaurants: Matthew's, Mezze, and the new Monzù. The Italian/Spanish/Moroccan–inspired recipes, from crisp Sicilian duck with olives, dates, and almonds to fennel seed cake with candied figs, are all imaginatively spiced but carefully adapted to forgo forbiddingly esoteric ingredients.

House Beautiful Entertaining (Hearst Books, $30), by the magazine's editors, presents irresistible dishes for parties that make it easy on the host and includes lots of tips on settings and presentation. Creations like roast quail and corn-fried oyster Cobb salad, or braised lamb shanks with rosemary, are made to look as approachable as possible. And there's no worrying over results when nearly all the dishes are vetted by pros, from chef Wayne Nish to designer Linda Allard.

Finally, for wanna-be chefs, Noël Riley Fitch's exhaustively detailed biography of Julia Child, *Appetite for Life* (Doubleday, $25), contains not a single recipe, but it's certainly deep dish on the food world. Once this California girl with lusty appetites marries the sensual Paul Child and finds her calling in the kitchen, the book cooks along better than a novel. Savor it with a big glass of wine and you may find yourself dusting off *Mastering the Art of French Cooking* again.

Regina Scrambling

Architecture

Looking for a fabulous gift for a house-loving friend? Try *Long Island Houses and Their Architects, 1860-1940* (W.W. Norton, $85). It relates how 19th-century fortunes, easy transportation, and ample land for golf, polo, tennis, and sailing gave Long Island the largest assortment of country houses in America—almost 1,000 estates, all built in an eighty-year span. Here the Otto Kahns, William K. Vanderbilts, Harry Payne Whitneys, the Marshall (Continued on page 144)


For the person who has everything
(including lead and chlorine).
The Brita® Water Filtration Pitcher is the perfect gift. It turns tap water into clear, refreshing water. You don't have to worry about lead and chlorine. So the person who has everything will get one really useful thing.
BRITA
BRITA®
Substances removed may not be in all users water. 99% of lead is removed. © 1997 The Brita Products Company

Soap scum's tough.



New Tilex® is tougher.

Got a "scum situation?" Get rid of it in a wipe with new Tilex® Soap Scum Remover. Its powerful formula beats all the others. On soap scum, new Tilex is clearly the best.

© 1997, The Clorox Company.


Some things scratch. Some don't.
You don't have to hurt your surfaces to get them really clean.
Because Soft Scrub® with Bleach gently lifts out stains.
It's the safe way to scrub.
STAIN FIGHTING
Soft Scrub
with Bleach
Cleanser
Use only as directed.
© 1997 The Clorox Company

Continued from page 50

In a letter to Martha, his daughter, Jefferson reported with pleasure how "we sally out with the owls & bats and take our evening exercises on the terras"

lower end lap 1. I. on the lower bar. . . . " Like Hemings, the restorers followed these directions to the letter.

The old kitchen lay in a separate service wing, a precaution against fire. The extension (which no longer exists) could barely be seen by guests approaching from the front, set as it was into a slope and covered by a wooden "terras," or deck, like the one at Monticello. Jefferson—according to McDonald the first deck builder in America—would use it for after-dinner strolls with his grandchildren, a couple of whom almost always accompanied him on his visits to Poplar Forest. In a letter to Martha, his only surviving child, describing his life there with two of her teenage daughters, he reported with pleasure how "we sally out with the owls & bats and take our evening exercise on the terras."

It was on such walks and at the dining table, where the old man liked to linger over his wine, that he told the girls "about his own youth and early friends." And so comfortable did the young women feel with their famous grandfather that, as the one named Ellen recalled years afterward, "I not only listened with intense interest to all he said, but answered with perfect freedom, told my own opinions, and impressions, gave him my own view of things, asked questions, made remarks, and in short, felt as free and as happy as if I had been with companions of my own age." But not free enough to have given him her opinion of one of his gadgets—a double-walled tin box insulated with rabbit fur intended to chill food and drink. Ellen complained in a letter to her mother about "that cooler (refrigerator, I believe he calls it) which wasted our small stock of ice, and gave us butter that ran about the plate so that we could scarcely catch it, and wine about blood heat."

In the restoration, Jefferson's own writings and the letters of family, slaves, friends, and guests have been of invaluable use. So too has the work of the three full-time archaeologists on the Poplar Forest staff who, with their support teams, have combed the grounds for clues not only to the construction and furnishings of the house and outbuildings, but to life in the slave quarters, where at one time upward of 100 men, women, and children dwelled. The young assistant I chatted with in the archaeology lab could hardly contain her excitement over some of "treasures" the archaeologists have so far unearthed—everything from a rare example of slave pottery fashioned from the local clay (the bottom of a broken cup) to a two-pronged fork with a bone handle dyed jade green and fragments of ink-blue dinner plates depicting scenes of Oxford and Cambridge framed by a white octagonal border. The archaeologists' finds—many no more than tiny chips of glass and ceramic—already number close to 100,000, constituting the pieces of a giant jigsaw puzzle that volunteers are helping to number, categorize, and in some instances partially reassemble.

For now, the restorers are concentrating on completing the outside of the house before winter. They have taken off the high, dormered mid-19th-century roof and replaced it with a new one true to Jefferson's design. They used large oak and pine rafters, joists and posts, and secured these with authentic pegs, mortise-and-tenon joints, handwrought iron brackets, and rosehead nails forged at Colonial Williamsburg. But to guard against the leaks that plagued Jefferson, the restorers have sheathed the roof with a rubber membrane and covered it with stainless-steel shingles dipped in tin replicating Jefferson's own tin-and-iron shingles, which all too quickly rusted. With the balustrades in place above the wide wooden entablature that runs around the octagon and with the so-called Chinese railing affixed to the edge of the flat portion over the skylit dining room, the roof will once again present its early-19th-century profile.

Windows that were blocked up have been opened, and new frames and sashes have been set into all the walls. The sashes of the upper story are of black walnut from Pantops, a farm Jefferson owned. They will be varnished on the inside so that the wood's color can be seen, for the rich effect Jefferson wanted. The glass is similar to that common in his day, but comes from Germany where it is produced by the old cylinder method, which gives the rolled panes a slight waviness and leaves an occasional air bubble. Shutters such as Jefferson added to the house after a disastrous hailstorm in 1819 will be hung and painted the color he chose—a vivid grass green.

Thus, with the exterior all but finished, work will shift in 1998 to the interior and in time, to its decoration. An English visitor wrote of polished oak floors and large mirrors that "betokened [Jefferson's] French taste, acquired by long years in France." Jefferson implemented other French design concepts: the long skylight, two alcove beds similar to his own at Monticello, and floor-to-ceiling windows in the drawing room.

When the interior is complete, attention will focus on the once finely landscaped grounds. The work yet to be done at Poplar Forest will take years, just as it did for Jefferson. But this means that visitors will continue to have the opportunity to view the house and grounds changing back to their early-19th-century appearance and to feel everywhere Jefferson's watchful presence. ■

Dale Mackenzie Brown wrote an article on Charles and Ray Eames in the October issue of House Beautiful.

Poplar Forest, near Lynchburg, Virginia, is open from April through November, Wednesdays through Sundays. Admission is $5 for adults, $4.50 for seniors, $1 for children ages 6 to 16. Telephone: 804-525-1806. Internet: http://www.poplarforest.org. Readers wishing to contribute to the restoration fund should make their checks out to The Corporation for Poplar Forest and send them to Mrs. Lynn A. Beebe, Executive Director, P.O. Box 419, Forest, VA 24551-0419.

Continued from page 44

Donald Byrd, who studied at Yale and majored in philosophy at Tufts before his dazzling pirouette to dance, is also a keen observer of American life, and *The Harlem Nutcracker*, while often riotously outrageous, is alive with social and sexual complexities. In this uptown version, the girl Clara has become a refined grandmother who has recently lost her husband. Her family—a collection of diverse characters who love and feud in equal measures—comes to celebrate Christmas at her comfortable Harlem mansion. During the celebration, she is visited by apparitions: Death and Clara's late husband who, disguised as the Nutcracker, rescues her and escorts her back to a Christmas Eve celebration from their youth. By the dance's end, Clara, at peace with a life well lived, welcomes Death's embrace. (Death's mantle drops to reveal her husband.)

Magic is being practiced here, but it is a century and a continent away from the 19th-century ballet. In *The Harlem Nutcracker*, the opening scene takes place in a mansion on Sugar Hill, not in Germany or St. Petersburg. Eduardo Sicangco, the set designer, studied the magnificent McKim, Mead & White–designed houses in Harlem, in particular the town house of Madam C.J.Walker, one of the first black millionaires. To establish a sense of fantasy, Sicangco made "wallpaper" based on an antique *kinta* cloth and decorated the Christmas tree with safari animals. On the mantel are candles and cornstalks, symbols of Kwanza. "The set is a success if a child sees it and says: 'I want to live there!' " he says.

Successive sets are more fantastical. In the snow scene, icy winds and snow drifts painted on scrims make ghostly tenements disappear, while strollers dance with snowflakes. "There's a lot of Erté in that number," says Gabriel Berry, whose costumes are an elegant and witty match to Byrd's high-energy dances. In all there are over 200 costumes, ranging from Ginger Rogersesque bias-cut gowns with trains that audiences love and the dancers hate, to hellhound masks inspired by masks from Bali and Central Africa. "I'll steal from anybody," Berry says with a laugh.

In the second act, set at Club Sweets, brass and glitz reach a crescendo. In front of murals inspired by the collages of the late Harlem artist Romare Bearden and the original Cotton Club, showgirls clad in Champagne-glass bras and ice-bucket panniers are as effervescent as the score. Candy-striped couples clutch in a libertine Lindy in "Peanut Brittle Brigade" (a.k.a. "March of the Toy Soldiers"), poinsettias in outsized red-and-chartreuse tutus and flower bras twirl in "Danse of the Floreadores" ("Waltz of the Flowers"), and a zoot-suited swain and his China doll entwine in a stylized pas de deux. The show-stopper is the "Arabesque Cookie" ("Arabian Dance"), a bodybuilding contest in which three dancers pump their biceps to the sinuous Strayhorn score. (Last year, little girls in the audience screamed so loud it was hard to hear the music, while boys rolled up their shirts to show off their muscles.)

In its premier year, *The Harlem Nutcracker* opened to rave reviews; next year, there's talk of a stint on Broadway and twelve weeks on the road. Byrd and Berger are happy at the prospect, but right now they are looking forward to this season. "There's always a line outside the stage door," Byrd says. "I was particularly pleased with the number of fathers who brought their children—family values at work." ■

The Citadel of Light

Continued from page 102

has mounted many fine exhibitions in recent years, its permanent collection lags behind those of several much smaller midwestern cities.

Yet despite its best-of-everything reputation, the Getty collection focuses on just a few areas: classical antiquities, European painting and sculpture, 17th- and 18th-century French decorative arts, illuminated manuscripts, drawings, and photographs. There are superb examples of each, for the most part handsomely installed. Particularly successful are the tinted-plaster walls in the sculpture galleries, as well as the effective background colors in the skylit picture galleries (chosen by interior designer Thierry Despont, who worked in close conjunction with Meier and Walsh). The Getty's estimable survey of ancient Greek and Roman artifacts will remain at the institution's former home, the reproduction Roman villa that has housed the museum since 1974. Now being reconfigured and expanded by architects Rodolfo Machado and Jorge Silvetti, it will reopen to the public in 2001.

Rather than concentrating solely on the heritage of the past, the Getty has also commissioned several large new pieces by the most important contemporary artists living and working in southern California. Robert Irwin has designed a 134,000-square-foot garden tucked into a slope of the 742-acre site. Complete with bougainvillea vines trained into towering "trees," this horticultural fantasy culminates in a maze composed of concentric rings of flaming pink azaleas set into circular pools of water. The effect is not unlike one of Frank Stella's protractor paintings of the 1960s crossed with the Tournament of Roses parade.

Edward Ruscha, another L.A. artist with an international reputation, is creating a painting for the lobby of the Getty Center's auditorium building, the first building one sees on the ascent to this modern acropolis. His intriguing scheme, simulating rays of light streaming across one wall of the crisply defined space, comments playfully on the element that makes all vision possible. Finally, in the spacious museum cafeteria (one of several places for dining and relaxing at the center), artist Alexis Smith is contributing a text-and-image mural called *Taste*, a thought-provoking take on the judgments we apply to every facet of life. In thus bringing its overview of art up to the very minute, the Getty signals its intent to make its citadel of light into a beacon as well. ■





Regretfully, there's still one remodeling decision even our software can't help you make.

Sunken tubs of every shape. Faucets in enamel, chrome and brass. Countless flooring options. Towel bars of any size. Picture This Home!™Bath from Autodesk®, the leader in PC design software, puts every remodeling option at your fingertips. So you can personalize this most visited room of the house right down to the size of the soap dish. And change just about anything but how you hang the roll. Picture This Home!Bath sets a new standard in home design software by letting you choose from trusted top brand name manufacturers, compare color schemes or natural vs. artificial lighting. Lay tiles in any pattern and pick from a wide variety of window treatments. Then, see magazine-quality images and virtual 3D graphics bring it all to life. Enjoy realistic details like the sunlight reflecting off your new tile. And keep a close eye on your budget the entire time. But be warned, when only that one last critical decision remains, you're on your own.



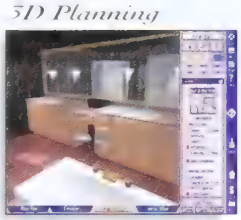
PICTURE THIS HOME!™

Suddenly Everything Clicks™

Decorating



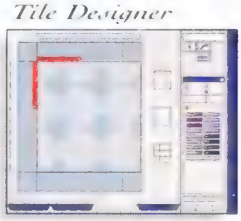
3D Planning



Shopping



Tile Designer



Autodesk. Design Your World

Available in the home project section of your local software retailer or home center. For more information, call 1-800-215-9742 (ad code BH411) or visit our website at www.picturethishome.com

Autodesk and the Autodesk logo are registered trademarks and Picture This Home and the Picture This Home! logos, Suddenly Everything Clicks and Design Your World are trademarks of Autodesk, Inc. All other brand names, product names, or trademarks belong to their respective holders. ©1997 Autodesk, Inc. All rights reserved.

house beautiful

AD-LINK

For a direct link to our advertisers call the following toll-free numbers or log-in to a web site address.

Automotive

Audi A4 Avant ■ http://www.audi.com
Aurora by Oldsmobile ■ 1-800-718-7778
http://www.oldsmobile.com
Buick Motor Division ■ 1-800-4ABUICK
Catera ■ 1-800-333-4CAD
http://www.catera.com
Chevrolet Motor Division ■ 1-800-950-2438
http://www.chevrolet.com/car
Chrysler Brand ■ 1-800-4ACHRYSLER
Chrysler Corporations ■ 1-800-GREATCARS
http://www.chryslercorp.com
Dodge ■ http://www.4adodge.com
Jimmy by GMC ■ 1-800-GMC-8782
http://www.gmc.com
Mercury ■ 1-800-446-8888
http://www.mercuryvehicles.com
Navigator from Lincoln ■ 1-888-2ANYWHERE
http://www.lincolnvehicles.com

Home Furnishings

Baker Furniture ■ 1-800-59BAKER
Beacon Hill ■ 1-800-921-5050
Bernhardt ■ 1-800-345-9875
Century Furniture ■ 1-800-852-5552
http://www.centuryfurniture.com
Design Centers International ■ 1-800-743-2727
Drexel Heritage Furnishings ■ 1-800-916-1986
http://www.drexelheritage.com
Fran's Wicker & Rattan Furniture ■ 1-800-531-1511
H.A. Framburg ■ 1-800-796-5514
Hickory Chair ■ 1-800-349-HKRY
IKEA ■ 1-888-225-IKEA
Karastan ■ 1-800-234-1120 ext 88
LaBarge ■ 1-800-692-2112
La-Z-Boy ■ 1-800-Make A Home
http://www.lazboy.com
McGuire ■ 1-800-662-4847
http://www.mcguirefurniture.com
Norwalk Furniture ■ 1-888-NORWALK
Pier 1 Imports ■ 1-800-447-4371
http://www.pier1.com
S&S Mills Carpet ■ 1-800-363-4759
http://www.ssmills.com
Thomasville Furniture ■ 1-800-275-3435
http://www.thomasville.com
Wamsutta ■ 1-800-344-2142
Waverly ■ 1-800-423-5881
Wicker Warehouse ■ 1-800-452-8864
http://www.wickerwarehouse.com
Wools of New Zealand ■ 1-800-452-8864
http://www.iweb.net/nzwool

Kitchen & Bath

Calphalon ■ 1-800-809-7267
http://www.calphalon.com
Dacor ■ http://www.dacorappl.com
Jenn-Air ■ 1-800-JENN-AIR
http://www.jennair.com
Kohler Company ■ 1-800-4KOHLER ext.LRZ
http://www.kohlerco.com
Kohler Coordinates ■ 1-800-772-1814 ext.239
Thermador ■ 1-800-656-9226 ext.21
http://www.thermador.com
Whirlpool ■ 1-800-253-1301
http://www.whirlpoolappliances.com

Windows

Andersen® Windows & Patio Doors 1-800-426-4261
Hurd Millwork Company ■ 1-800-2BE-HURD
http://www.hurd.com
Marvin Windows & Doors ■ 1-800-346-5128
http://www.marvin.com
Pozzi Wood Windows ■ 1-800-257-9663
http://www.pozzi.com
Velux Roof Windows & Skylights
1-800-283-2831
Weathershield ■ 1-800-477-6808
http://www.weathershield.com

Miscellaneous

American Institute of Architects
1-800-AIA-9930 ■ http://www.aia.org
Atrovent Nasal Spray ■ 1-888-ATROVENT
http://www.atrovent.com
Baldwin Piano Company ■ 1-800-4-BALDWIN
http://www.baldwin@BPAO.com
Bruce Hardwood Floors ■ 1-800-722-4647
Christopher Radko ■ 1-800-71-RADKO
DeBeers ■ 1-800-FOREVER
http://www.adiamondisforever.com
Gevalia® Kaffe ■ 1-800-GEVALIA
http://www.gevalia.com
Lake Austin Spa Resort ■ 1-800-847-5637
http://www.lakeaustin.com
L.L.Bean ■ http://www.llbean.com
Mannington Impressions Collection
1-800-443-5667
Rainbow International Carpet Care & Restoration Specialists
1-800-840-7404 ■ http://www.rainbowintl.com
Sauder Woodworking Co. ■ 1-800-4-SAUDER
http://www.sauder.com
Sherwin Williams ■ 1-800-4-SHERWIN
Spiegel ■ 1-800-345-4500
http://www.spiegel.com
Sunbrella® Somfy® Retractable Awnings
1-800-441-5118
Tile Promotion Board ■ 1-800-881-8453
Wilsonart Flooring ■ 1-800-710-8846
Zenith Electronics ■ http://www.zenith.com
Zitromax by Pfizer ■ 1-800-579-DAYS

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "New Age-Less Christmas," page 88.

38 CARD SHARP Christmas card—Richard Keith Langham, Richard Keith Langham Inc., 153 E. 60 St., New York 10022; 212-759-1212.

40 CRAFTING FOR A CAUSE See Reader Information for "Guardian Angels," page 94.

44 HARLEM NUTCRACKER Winter 1997-98 performances of *The Harlem Nutcracker*: Nov. 28-30, Camden, NJ, at the Sony Blockbuster E-Center; 215-829-9800. Dec. 2- 7, Fairfax, VA, at George Mason University; 703-993-8898. Dec. 10-14, Ann Arbor, MI, at The Power Center; 313-764-2538. Dec. 19-21, Newark, NJ, at the New Jersey Performing Arts Center; 888-GONJPAC. Jan. 24, Pittsburgh, PA, at the Benedum Center; 412-355-0330. *For information about next year's performances:* Ben Mordecai and Assoc., 226 W. 47 St., 2 fl., New York 10036; 212-921-9040; fax: 212-768-2711. *Recordings:* **The Complete Nutcracker,** EMI #47267, André Previn conducting the Royal Philharmonic Orchestra, 2 CD set, $31.98; **Duke Ellington, 3 Suites,** Legacy #46825, 1 CD, $11.99—Tower Records/Video (R); 800-ASK-TOWER.

68 GRAND DAME OF DUTCH GARDENS The gardens of Mien Ruys are open from April until the end of October, Mon. through Sat., from 10 A.M. to 5 P.M. and Sun., 1 P.M. to 5 P.M.; Moerheimstraat 78, Dedemsvaart, the Netherlands; phone 011-31-523-614774.

76 MCCOY EN MASSE Sources for McCoy pottery: The Last Detail (R), 84 Lexington Ave., Mt. Kisco, NY 10549; 914-666-3620. Market Street Gallery (R), 822 Market St., Zanesville, OH 43701; 614-455-2787. *On the Internet:* http://members.aol.com/Nuts4McCoy/index.html.

80 CHRISTMAS PAST, CHRISTMAS PRESENT *Pages 80 to 85: Designer:* **Christian Tortu,** 6 Carrefour de l'Odéon; 75006 Paris, France; 011-331-43-26-02-56. Also through: Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Thirteen desserts; Gigot de Sept. Heures; pineapple confit; sugared melons**—Chef Jean-André Charial, L'Oustau de Baumanière, 13520 Les Baux de Provence, France; 011-334-90-33-07. **Iron candelabra; galvenized wire compote**—Christian Tortu, see above. **White linen tablecloth**—Edith Mézard (R), Château de l'Ange, 84220 Lumières, France; 011-334-90-72-36-41. **Antique toile quilt**—Michel Biehn (R), 7 Ave. des 4 Otages, 84800 Isle-sur-la-Sorgue, France; 011-334-90-20-89-04. **Ceramic bowl** with almonds; **compote with melons**—Asther de Vilatte (R), 107 Ave. Daumesnil, 75012 Paris, France; 011-331-43-45-72-72. **Champagne glasses**—Baccarat (R), 625 Madison Ave., New York 10022; 212-826-4100. **Gift paper; pine cones; berry** from palm trees; **gourds; oranges; ivy; ribbons**—Mokuba (R), 18 rue Monmartre, 75001 Paris, France; 011-331-40-13-81-41. **Mercury glass ornament; flowers; scented votive; wire bird cage; Christmas ornaments; Verdures dinnerware,** designed for Raynaud—Christian Tortu, through Takashimaya, see above. **Wine and water glasses; decanters; water pitcher**—Baccarat, see above. **Wallpaper,** antique Zuber reproduced today, Hindoustan—Zuber (T); 212-486-9226. **Wire baskets; hand-blown punch glass**—Christian Tortu. **Green bedcover and pillow,** Christian Tortu—Alcôve Collection, Ebene Macassar, 200 Blvd. Pereire, 75017, Paris, France; 011-331-49-60-96-64. **Vase** in window, Tsé Tsé—Takashimaya, see above. **Gift paper; ribbons**—Mokuba, see above. **Linen dish towels**—Edith Mézard, see above. **Pastel** over fireplace, Les Poeles—Artist Jean-Claude Courtat; 011-331-48-25-60-42. **Toile** for bed canopy, Dame du Lac in black—Old World Weavers (T); 212-355-7186. **Bedside lamps**—Yves Halard (R), 252 bis Blvd. St. Germain, Paris 75007 France; 011-331-42-22-60-50. **Wool bedcover,** Christian Tortu—Alcôve Collection, see above.

88 NEW AGE-LESS CHRISTMAS *Pages 88 to 93 Designer* **Kevin Hart,** Hart & Heilmann (R), 31 N. Moore St., New York 10013; 212-966-1963. *Garden:* **Christmas tree**—Styling: John Heilmann Design, 853 Broadway, Ste. 1516, New York 10003; 212-388-2446. **Lanterns**—The Foreside Co. (M); for stores 800-359-8380; Hart & Heilmann, see above. *Staircase:* Ming dining table; red lacquer writing cabinet; lamp with parchment shade; Chinese wood boxes and Buddha statues—Hart & Heilmann, see above. **Baskets**—Be Seated (R), 66 Greenwich Ave., New York 10011; 212-924-8444. *Living room:* **Ming chair; Chinese elmwood side tables; coffee table; Syrian mother-of-pearl mirror; African stools; calligrapher's box; mercury ball lamp; marble bodhisattva**—Hart & Heilmann, see above. **Carpet**—Stark Carpet (T); 212-752-9000. **Woven and shell baskets**—Be Seated, see above. **Christmas tree**—John Heilmann, see above. **Christmas ornaments**—The Foreside Co., see above; Hart and Heilmann, see above. *Dining room:* **Cast-iron trough with Japanese glass fishing balls**—Hart & Heilmann, see above. *Entance hall:* **Handblown glass candlesticks; glass vase; silver punchbowl; Sri Lankan cane chair; 19-c. English breakfast table; Syrian mother-of-pearl mirror; Moroccan lanterns; 19-c. red lacquer Chinese cabinet**—Hart & Heilmann, see above. **Flowers and garland**—John Heilmann, see above

94 GUARDIAN ANGELS *Pages 94 to 95:* **Lenox Hill Neighborhood House,** 331 E. 70 St., New York 10021; 212-744-5022. **Stocking fabric**—Scalamandré (T); 800-932-4361. **Angels**—Enesco Corp. (M); 800-NEAR-YOU.

96 HANDMADE HOLIDAY *Pages 96 to 99: Living room:* **Handmade paper ornaments,** by Wendy Addison—Taucredi & Morgan (R); 408-625-4477; Tail of the Yak (R); 510-841-9891; Nest (R); 415-292-6199; Summerhouse (R); 415-383-6695; Wendy Addison's Theatre of Dreams (M); 510-787-2164. **Hat box, stacking lidded boxes, handmade wrapping papers**—Addison Endpapers; 510-601-8112. **Chenille throw; Italian nightstand; floor lamp**—Summerhouse, see above. **White glass vase,** Prestonuzzi by Preston Single-Terry—Gump's (R); 415-982-1616. **Quilted satin pillows,** by Ann Gish—Sue Fisher King (R); 415-986-4380. **Laurel chairs**—Shabby Chic (R); 415-771-3881. **Christmas tree**—Pronzini Family (R); 503-363-6461. **Loveseat**—Golden Gate Interiors (R); 415-331-5731. *Dining room:* **Christmas cracker; glass glitter napkin rings; party hat candy containers; star candle holders**—Wendy Addison, see above. **Dinner plates,** Sparte Gold; **Salad plates,** Sparte Yellow—Bernardaud (M); 800-448-8282. **Flatware,** Guinevere—Lunt Silversmiths (M); 800-242-2774. **Beaded placemats; wine and water glasses,** by Simon Pearce—Sue Fisher King, see above. **Hand-blown glass compote**—Gump's, see above. **Swedish neoclassical painted & parcel gilt chairs**—Therien & Co. (T); 415-956-8850. **Hand-printed placecards**—Addison Endpapers, see above. *Tea set:* **Paper crown**—Wendy Addison, see above. **Handmade boxes** w/hand-printed paper—Addison Endpapers, see above. **Coffee pot,** Samoa Gold filet; **creamer; sugar; cups & saucers**—Lalique (M); 212-684-6760. **Crystal vases,** by Mathia; **Glass plate** with dotted-gold edging; **mint glass bowl; pear plate**—Gump's, see above. **Teaspoon,** Guinevere—Lunt Silversmiths, see above. **Glass candlestick; linen cloth**—Sue Fisher King, see above. **Candle**—Tail of the Yak, see above. *Mantel:* **Handmade stars; music paper cones**—Wendy Addison, see above. **Bronze-leaf fireplace screen**—Palecek (T); 800-274-7730. **Carved mirror; chenille throw**—Summerhouse, see above.

100 THE CITADEL OF LIGHT *Pages 100 to 105:* The Getty Center, 1200 Getty Center Dr., Los Angeles, CA 90049; 310-440-7300. *Hours:* Sat.-Sun.: 10-6; Tues.-Wed.: 11-7; Thurs.-Fri.: 11-9; Closed Mon. Admission is free. Parking is $5; reservations are required. MTA bus route 561 stops at the entrance.

112 COLORFUL COLLABORATION *Pages 112 to 119:* **Peter Pennover Architects and Katie Ridder Inc.** 1239 >

CORRECTIONS

On page 26 of our Milan Style Beat roundup in our September issue, the phone number for Svitalia was incorrect. The correct number is 011-41-91-994-3345. Fax: 011-41-91-994-6561.

The photographs on pages 94 and 96 of La Chaise; the Eames house, Pacific Palisades; and the Eames's in the living room of their Pacific Palisades, CA, that accompanied "The Designers of the Century" story in the October 1997 issue were courtesy of Harry N. Abrams, Inc., from *The Work of Charles and Ray Eames: A Legacy of Invention*, published in October 1997.

In our October story "A is for Apple" the phone number for the Apple Farm was incorrect. The number is 707-895-2461.

Now You Can Get Decorator Samples Without The Decorator.



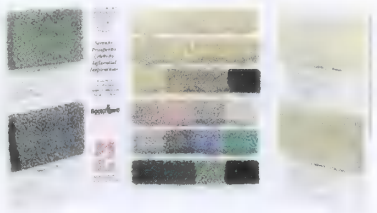
You can do your own decorating and still choose the finest quality carpets available. Get our Decorator Carpet Sample Portfolios at no obligation — when you call S&S Mills, toll-free.

Take all the time you want selecting the perfect style and shade. Match the colors to your accessories. Don't settle for less than exactly what you want. We give you premium, quality carpet at factory direct prices.

The Monsanto Wear-Dated®, DuPont Certified STAINMASTER® and 3M Scotchgard™ labels guarantee only the best fibers and finest stain protection.

You don't need the decorator. Call or mail the coupon today. And furnish the rest of your home with the money you save on your new carpet.

Free Decorator Carpet Sample Portfolios



1·800·363·3919

All the Quality. None of the Markup.

DUPONT STAINMASTER Xtra Life®

*DuPont registered trademark for carpet

protected by Scotchgard Carpet Protector

EASY FINANCING 6 MONTHS SAME AS CASH

WEAR-DATED® CARPET

YES, I want more information about S&S Mills.

- ☐ Send me my FREE, full-color carpet brochure.
- ☐ Send me the S&S Mills Premier Rug Collection catalog.

Name _____

Address _____

Please use street address. Deliveries cannot be made to P.O. Box.

City _____ State _____

ZIP _____ Phone (___) _____

Mail to: S&S Mills Carpet, 200 Howell Dr., P.O. Box 1568, Dalton, GA 30722, or call **1-800-363-3919.**

www.ssmills.com

®Wear-Dated is a registered trademark of Monsanto Company. ®STAINMASTER is a registered trademark of DuPont. ™Scotchgard is a registered trademark of 3M Corporation.

Broadway, PH, New York 10001; 212-779-9765. *Living room: Wall color,* HC-12, Concord ivory; **trim color,** Sussex green, HC-109; **ceiling color,** White Dove, all Benjamin Moore Alkyd; **exterior color,** yellow 199; **trim,** dark green 476; **floors and door,** red 034—Benjamin Moore (M); 800-826-2623. **Bookcases and lights,** custom; **Picture rails,** bronze, executed by Paul Geshlider—Peter Pennoyer Architects, see above. *Solarium:* Paint colors same as living room. **Dining table,** custom—Peter Pennoyer Architects, see above. **Armchair and ottoman**—Lee Industries (T); 704-464-8318. *TV/study room:* **Sofa**—Lee Industries, see above. *Blue bedroom:* **Wall color,** Sunrise 829; **trim color,** White Dove; **ceiling color,** white Dove—Benjamin Moore, see above. *Jane's room:* **Wall color,** Queen Anne pink, HC60; **trim color,** linen white; **ceiling color,** White Dove—Benjamin Moore, see above. *Hall:* **Wall color,** Wythe blue, HC-143; **trim color,** Castello blue, HC-86; **ceiling color,** linen white—Benjamin Moore, see above.

120 LIVING FREE *Pages 120 to 125: Architect:* **Krueck & Sexton Architects,** 213 W. Institute Place, Chicago, IL 60610; 312-787-0056. *Project architect:* John Carhart. *Landscape architect:* Rosborough Partners, 2310 Skokie Valley Rd., Highland Park, IL 60035; 847-433-9370. *Contractor:* Fraser Construction, 8109 W. Ogden Ave., Lyons, IL 60534; 708-447-3262. **House size:** 6,000 sq. ft. **Lot size:** 88′ × 100′. *Structure type:* Steel and masonry. *Exterior materials:* brick. **Roof** Sure-Seal E.P.D.M. Membrane—Carlisle Syntec (M); 800-233-0551. *Interior materials:* ⅝′ Gypsum board, ½′ Tempered glass walls. **Insulation,** 8″ Batt insulation. **Windows**—Modu-Line (M); 800-521-8742. **Doors**—Streckert (M); 715-223-2376. **Floors**—Metropolitan Terrazzo (M); 708-681-0525. **Painted and plastic kitchen cabinets,** designed by architect—Alexander Lumber (M); 815-756-4824. **Kitchen countertops,** blue pearl granite. **Interior lighting**—Lightolier (M); 847-671-3507. **Exterior lighting**—Bega (M); 805-684-0533. **Hardware**—Schlage (M); 415-330-5600. *Living room:* **Sofa,** B&B Sity Sofa; **table; glass trolley; leather benches,** B&B Harry ottomans; **Egg stools, Baleri Italia Tato**—Luminaire (R,T); for stores: 800-494-4358. *Kitchen appliances:* **Refrigerator,** UR48DT—Traulsen (M); 800-825-8220. **Range,** VGRC05-6GQ—Viking Range Corp. (M); 601-455-1200.

126 GRAND ILLUSIONS *Pages 126 to 129:* **Meringue shell,** 8-inch, $15—Bonté Patisserie (R), 1316 Third Ave., New York, 10021; 212-535-2360. **Plate,** silver beaded charger, $175—Gallen 714 (T); for stores: 212-696-9318. **White dinner napkin** with mirror, $14—Barneys New York (R), 575 Fifth Ave. New York, 10017; 212-339-7300. **Crystal water goblet,** $95—Hermes (R); for stores: 800-441-4488. **Glass dessert dish,** $42—Barneys, see above. **Sterling-silver dessert spoon,** Acorn pattern—Georg Jensen (R); for stores: 800-546-5253. **Gold-rimmed plates,** polka ivory salad and dinner plates, $54, $73—DeVine Corp. (M); 908-751-0500. **White china charger,** $80—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0191. **White fringed dinner napkin,** $12.50—AD HOC (R); 410 Broadway, New York 10012; 212-925-2652. **Chocolate Charlotte,** 8-inch, $26—Bonté Patisserie, see above. **White organdy and green polka dot napkin,** Archipelago, $34—Bergdorf Goodman (R); 754 Fifth Ave., New York 10019; 212-753-7300. **Ladyfingers,** 12 halves, $8.50—Bonté Patisserie, see above. **Bagatelle tray,** $180—Christofle (R); for stores: 800-799-6886. **Glass cake plate,** $125—Simon Pearce (R), 500 Park Ave., New York, 10021; 212-421-8801.

132 SAVORIES FOR THE SAVOURING Four Seasons Hotel, 57 E. 57 St., New York City 10021; 212-758-5700. Four Seasons Hotel London, Hamilton Pl., Park Lane, London W1A, 1AZ, England; 44-171-499-0888. **Plates**—Izabel Lam (M); for stores: 718-797-3983. ■

About Books

Continued from page 138

Fields, and Henry Phippses among others hired their favorite designers including Stanford White, James Gamble Rogers, and Ellen Shipman to create an extraordinary array of mansions, clubs, gatehouses, stables, and grounds. Movies and novels have given us glimpses of this life, but now this encyclopedia, with its rare photographs, plans, precise descriptions, and biographies tells the whole story. This book inspires the reader to jump in the car to search out the 500 or so remaining houses.

For *American House Now* (Universe, $25), Susan Doubilet and Daralice Boles, former senior editors of *Progressive Architecture*, have scoured North America to select 24 breathtaking houses by American or American-based architects. Their choices, illustrated with brilliant photographs, ample floor layouts and site plans, reveal the excitement of today's homes. Charles Gwathmey, Richard Meier, and Peter Stamberg and Paul Aferiat produce sleek, urbane jewels. Antoine Predock, Stanley Saitowitz, and Steven Holl provide earthy extensions of the landscape. Others experiment with flying metal awnings, create special library nooks, or join a mundane A-frame with an exciting pavilion. ■

Eugenie Ladner Birch

Entertaining

Continued from page 134

and garlic and sauté until golden. Add ¾ cup water, peanut butter, coconut milk, sugar, lime juice, and garlic paste to mixture and bring to a simmer. Remove pan from heat. Salt to taste. Set aside. Sauce can be refrigerated 1 week.

Drizzle about 1 tablespoon peanut sauce on a warm plate. Place 3 shrimp on top. Garnish with peanuts, green onion, and plantain chips. Repeat process. Serves 8 as a cocktail savory.

FRIED PLANTAIN CHIPS

Vegetable oil

1 or 2 green plantains, peeled and very thinly sliced on the diagonal

Salt

Heat 2 inches of oil in a skillet to 375°F. Fry plantain slices in small batches for about 10 seconds, or until crisp. Remove chips and place on paper towels to drain. Lightly salt. Makes about 24. ■

A History of Consumer Protection and Good Housekeeping's Promise To America



1909

Tested and Approved by the Good Housekeeping Institute Conducted by Good Housekeeping Magazine

For the first time, consumers look to the Good Housekeeping Seal for quality assurance

1941

Replacement or Refund of Money
Guaranteed by Good Housekeeping
If Not As Advertised Therein

The "Guaranty Seal" replaces the "Seal of Approval."

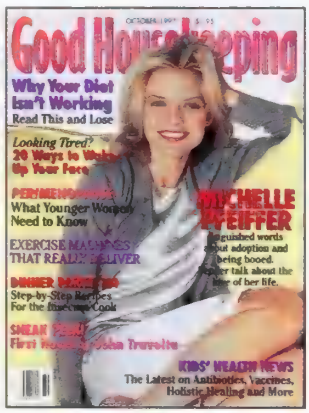




1975

A Limited Warranty to Consumers
Good Housekeeping
Promises
Replacement or Refund if Defective

The Seal now states all guarantee conditions with the phrase: "A Limited Warranty to Consumers Good Housekeeping Promises Replacement or Refund If Defective."



Good Housekeeping is a publication of The Hearst Corporation

1997

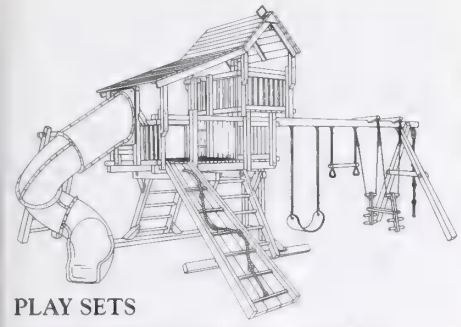
Limited Warranty to Consumers
Good Housekeeping
Promises
Replacement or Refund if Defective

A new look for the new millennium

The Good Housekeeping Seal is a highly-recognized statement of our renowned Consumers' Policy published in every issue of the magazine: if any product bearing the Good Housekeeping Seal proves to be defective at any time within two years of purchase, Good Housekeeping will replace the product or refund the price paid for it.

No other magazine in the world offers this kind of service to its readers.

The Promise of
Good Housekeeping
The Magazine. The Institute. The Seal



PLAY SETS
Over 30 models of age-appropriate play structures are made with 4x4 and 4x6 insect- and water-resistant "new growth" redwood and backed by Woodplay's exclusive warranty. For a free catalog, contact Woodplay at 800-966-3752 or http:/www.woodplay.com. Free gift offer now through December 31!



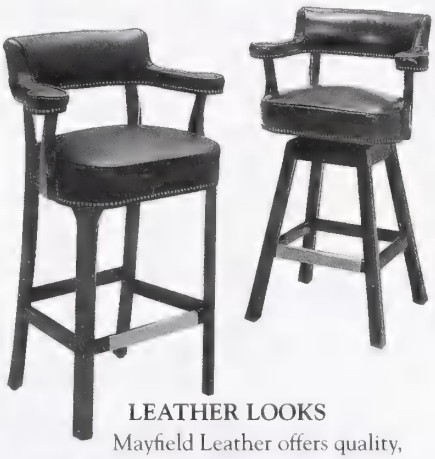
SHEER FRENCH PANEL made of 100% polyester voile is available from Country Curtains in natural or white. The panel measures 53" wide and comes in lengths of 63" or 72" ($28.50 each) and 84" or 90" ($30.50 each). Made in the USA. Add $8 shipping. For a free 72-page catalog, write to Country Curtains, Dept. 5217, Stockbridge, MA 01262, or call 800-456-0321.



POTTED "SILK" POINSETTIAS can be placed anywhere in your home without worry about water rings on fine wood tables, floors, or rugs. Each plant is 21" tall, available in red, white, or pink, only $19.95 plus $6.95 shipping. Poinsettia cluster to use in your own pot is $14.95, plus $4.95 shipping. For a free 96-page holiday catalog of exclusive silk flowers, Christmas arrangements, and trees write to Petals, 1 Aqueduct Rd., Dept. 113, White Plains, NY 10606, or call 800-738-2570, ext. 113.



SEVILLA DINING New from Wicker Warehouse is a collection of wrought-iron indoor and outdoor seating and dining sets. For a 112-page catalog, which includes information about products from leading national manufacturers, send $6 (refundable with order) to Wicker Warehouse, 195 S. River St., Hackensack, NJ 07601-6926, or call 800-274-8602; in New Jersey: 201-342-6709.



LEATHER LOOKS
Mayfield Leather offers quality, comfort, and savings on their unique line of bar chairs, sofas, loveseats, ottomans, chairs, and benches. For a catalog ($5, credited with order), write to Mayfield Leather, PO Box 1745, Hickory, NC 28603, or call 800-342-7729.



EXPAND YOUR TABLE IN SECONDS
The Guardian Card Table Xtender Top creates a 48" round table surface from any standard card table. Increase table seating to six for dinner or eight for a card game. For a free brochure, write to Guardian Custom Products, PO Box A, Lagrange, IN 46761, or call 800-444-0778.



FURNISHINGS AT A DISCOUNT
Carolina Furniture Direct represents dozens of major brands of furniture and decorative accessories at 40 to 60 percent off retail. Purchase will be delivered and set up in your home by professionals. For a free brochure, call 800-838-7647.



CUSTOMS TABLE PADS can provide invaluable protection for your treasured dining tables. Factory Direct Table Pad Co. produces standard-size pads (from $49.95) with washable vinyl tops and cotton undersides. Order directly from the manufacturer for significant savings. For a free catalog, call Factory Direct Table Pad Co. at 800-737-3158.



EXOTIC KILIM NEEDLEPOINT
Glorafilia's catalog features stunning Eastern and Victorian needlepoint kits, including their latest collection of English floral and botanical designs. There are kits for everyone, from beginner to the experienced stitchers. For a catalog, send $5 (US only) to Glorafilia, PO Box 770308, Coral Springs, FL 33077, or call 954-345-3016.

HOUSE BEAUTIFUL® Volume 139, Number 12 (ISSN 0018-6422), is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres. ■ Chief Executive Officer; Gilbert C. Maurer, Executive V-Pres. ■ Chief Operating Officer; Victor F. Ganzi, Senior V-Pres., Chief Financial, Legal Officer; Jodie King, Secretary; Edwin A. Lewis, V-Pres. ■ Treasurer. Hearst Magazines Div.: Cathleen Black, Pres.: K. Robert Brink, Executive V-Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; John A. Rohan, Jr., V-Pres. ■ Resident Controller; **© 1997 by The Hearst Corporation; all rights reserved.** **The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, Houses and Plans, and Good Buys. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the U.S.A. Postmaster: Send address changes to House Beautiful, P.O. Box 7174, Red Oak, Iowa 51591.**

Oriental Rugs

- Choose from over 7,500 rugs *IN STOCK*
- Sizes from 1' x 1' to 12' x 20' and larger
- We import directly and *SELL FOR LESS*
- Rugs sent on approval - we pay shipping
- Send for our *free* color brochure

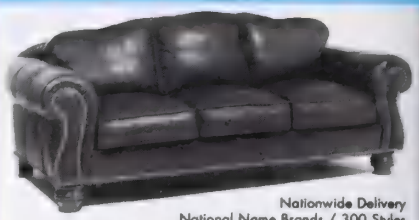


Charles W. Jacobsen, Inc.

Dept HB
401 North Salina Street **315/422-7832**
Syracuse, NY 13203

"America's source for Oriental rugs since 1924"

Fine Leather FURNITURE



Nationwide Delivery
National Name Brands / 300 Styles
Call For Our 68 Page Color Catalog / Quotes
Traditional To Contemporary
GUARANTEED SAVINGS AND SERVICE

WELLINGTON'S FURNITURE
Box 1849, Blowing Rock, NC 28605 (Mon-Sat 9-6 ET)
800-262-1049 www.fineleatherfurniture.com

GUARANTEED TO BE THE LOWEST PRICE...ALWAYS!

WALLPAPER AND BLINDS

We've merged with *Style Wallcovering* & **Mary's Wallpaper** to become the largest discounter, bringing you unbeatable buying power!

FREE Blind Sample Kit!

NEW LOWER PRICES!

UP TO **82% OFF**

- No extra processing fees!
- We only sell 1ST quality name-brands!
- Your satisfaction guaranteed!



FREE SHIPPING WITHIN 48 HOURS!

1-800-477-8000

MINIS • VERTICALS • DUETTE® SHADES
PLEATED SHADES • WOODS • SHUTTERS

EVERY PATTERN FROM EVERY BOOK SEEN ANYWHERE!

NOW OPEN 7 DAYS A WEEK!
Weekdays 7:00 a.m. to 12:00 midnight Sat. & Sun. 8:00 a.m. to 10:00 p.m.
400 GALLERIA #400 • SOUTHFIELD, MI 48034

NATIONAL BLIND & WALLPAPER FACTORY

NOBODY SELLS FOR LESS!

IMAGINE THIS UNDER THE TREE.



Receive up to $300 worth of free accessories when you order a Woodplay playset now through December 31, 1997.

Woodplay

CALL TODAY FOR YOUR FREE CATALOG.

800-966-3752

http://www.woodplay.com



Look to Renovator's for period reproduction fixtures, lighting and hardware. *Plus* page after page of unique home remodeling and decorating ideas.

Choose from over 2,000 items, many from our own forge and foundry.

For a Free Catalog! 1-800-659-0203
Ask for Dept. 2710.

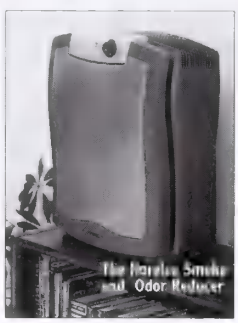
RENOVATOR'S

P.O. 2515, Dept. 2710, Conway, NH 03818

Capture Tobacco Smoke And Save Money, Too.

This remarkable product by Norelco has been proven to reduce tobacco smoke and odor. And now it is available at a direct purchase price that saves you $50 over retail. Here are some of the features that set this air cleaner apart:

- HEPA filtration system with 99.9% efficiency
- Proven to reduce tobacco smoke and odor
- Costs only pennies a day to operate
- Ten times more charcoal than other leading air cleaners
- 1-year warranty



Special Direct Purchase Price $99.95

(Plus shipping and handling.)

Try this advanced air-cleaning system for up to 60 days at no obligation. If you're not fully satisfied, simply return it for a full refund. To order now, or to receive a free information kit, please call

1-800-588-5666, Ext. 59.

Norelco®

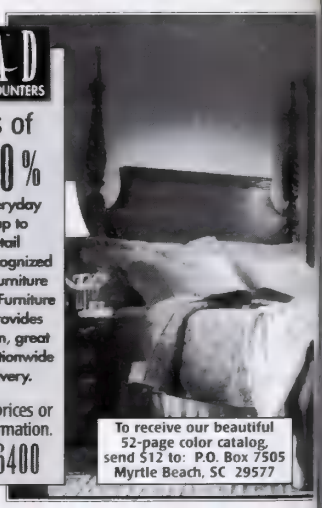
TRIAD FURNITURE DISCOUNTERS

Savings of **40%-50%**

You'll find everyday savings of up to 50% off retail on the most recognized names in the furniture industry. Triad Furniture Discounters provides superb selection, great service, and nationwide in-home delivery.

Call today for prices or additional information.

803-497-6400



To receive our beautiful 52-page color catalog, send $12 to: P.O. Box 7505 Myrtle Beach, SC 29577

CAROLINA FURNITURE DIRECT



- Best Prices
- Knowledgable Sales Staff
- More Repeat Customers
- Insured In-Home Delivery

Call Now For Quotes or Information

1-800-838-7647

American Light Source



5211D West Market St., Ste. 513 • Greensboro, NC 27409
Guaranteed Lowest Prices • Quality Name Brands
Call toll free with manufacturer and style number.
Catalog $5 Refundable
1-800-741-0571
No Sales Tax In Most States.



The Source for Wicker & Rattan
- Direct Importer No Middle Man
- Highest Quality and Lowest Prices
- Choice of over 100 designer fabrics
- Satisfaction Guaranteed!

Fran's WICKER AND RATTAN FURNITURE
Henry Link, Braxton, and others discounted at 50-55%
FREE 64 Page Color Catalog
Dept. HBD7, 295 Route 10, Succasunna, NJ 07876
1-800-531-1511 IN NJ: 1-201-584-2230

NEVER UNDERSOLD! PERIOD!
ALL 1ST QUALITY NAME BRAND BLINDS & WALLPAPER
Save up to 82%OFF
TAKE AN EXTRA Plus 10% OFF
HURRY! Limited Time Offer! Just mention code HB-11
FREE Blind Sample Kit & Wallpaper Catalog!**
100% SATISFACTION GUARANTEED!*





- America's Largest Mail Order Blind & Wallpaper Discounter!
- Over 4 Million Satisfied Customers Coast to Coast!
- FREE UPS Shipping in 24-72 Hours!†

We Carry All The Brands!
Hunter Douglas • Levolor • Bali • Kirsch • Graber • LouverDrape • Crystal Plant • Bali • Del Mar • American • All Wallpaper Books & More!



You're always welcome to visit our 20,000 sq. ft. FACTORY SHOWROOM OUTLET in Plymouth, MI! 1,000's of Blinds on display and over 3,000 Wallpaper books too!

Call now to receive a price quote, place an order or get your FREE Blind Kit or Wallpaper Catalog!**
DISCOVER NOVUS VISA TeleCheck MasterCard Cards
OPEN 7 DAYS A WEEK!
Weekdays 7 am - 1 am
Sat & Sun 8 am - 12 midnight EST
NO PAYMENT FOR 90 DAYS!*
*Ask for details. **$2 postage & handling applies to wallpaper catalog only. †Most orders in the continental U.S.A. © 1997 ABWF

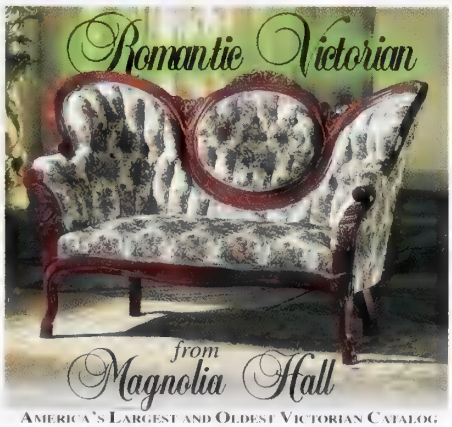
American Blind and Wallpaper Factory
1-800-340-9257
24-hour FAX #1-800-391-2293
909 N. Sheldon Rd. • Plymouth, MI 48170
www.abwf.com

World's Largest Inventory



Discontinued and Active China, Crystal, Flatware, and Collectibles
- 80,000 Patterns
- 4 Million Pieces
- Buy & Sell

Call today for FREE lists.
REPLACEMENTS, LTD.
1089 Knox Road, Greensboro, NC 27420 Dept. HB
1-800-REPLACE (1-800-737-5223)



Romantic Victorian from Magnolia Hall
America's Largest and Oldest Victorian Catalog
Send $3 to Magnolia Hall, (Dept. B107)
726 Andover Drive, Atlanta, GA 30327.
Or Call (404) 351-1910

FOR A BEAUTIFUL GIFT DON'T SEND JUST FLOWERS



Send a wonderful variety of spectacular flowering plants that will give pleasure throughout the year. Each month brings a different plant brimming with buds, guaranteed to arrive at its peak of beauty. Memberships available from 1-12 months.
Royal Bloom Club 1-800-656-BUDS

FACTORY DIRECT SUPER SAVINGS! LIFETIME GUARANTEE!
Custom Table Pads



NEW LOW PRICES!
FREE Product Info Kit: 1-800-444-0778 Ext. 200
ALL MAJOR CREDIT CARDS ACCEPTED
GUARDIAN CUSTOM TABLE PADS
Est. 1923 www.guardian-tablepad.com

Global Wallcoverings & Blinds
SAVE UP TO 83% OFF! ON WALLPAPER AND BLINDS
Verticals • Cellulars • Pleated Shades • Horizontals • Woods
- FREE ordering kit for blinds
- FREE UPS. No sales tax outside IL
- Special wallpaper case discounts
- Check your local retailer's & write down pattern number & manufacturer
- M-F 7am-midnight • Sat.-Sun. 7am-7pm



PLEASE VISIT US AT OUR SHOWROOM. WE HAVE THOUSANDS OF WALLPAPER BOOKS AND BLIND SAMPLES!
ALL MAJOR CREDIT CARDS ACCEPTED
Kirsch GRABER BALI DEL MAR LEVOLOR LouverDrape HunterDouglas
Visit our web site http://www.globalwcb.com
1-800-220-7610
24-HOUR FAX 1-800-423-6001
4125 WEST MAIN STREET, SKOKIE, IL 60076

FURNITURE
1-800-334-9094
- Designer Brands
- Custom Orders
- Solid Woods
- Courteous & Qualified Sales Staff
- Professional Delivery
- At A True 50% Savings



DISCOVER NEW HOME FURNISHINGS AT 1-800-334-9094!
HOMEWAY FURNITURE
121 W LEBANON ST., MT. AIRY, NC 27030

CUSTOM MADE TABLE PADS

BEST PRICES
DIRECT FROM THE FACTORY

Order with confidence from America's oldest and largest custom table pad manufacturer. No advance deposit or messy C.O.D. You pay nothing until you receive your table pads and are completely satisfied. 30 year guarantee.



1-800/328-7237
EXT.260
1170 Stella St., St. Paul, MN 55108

Sentry® TABLE PAD CO.
SINCE 1911

©-89

TAN AT HOME!

SUNVISION™
WOLFF
Tanning Beds

BUY DIRECT & SAVE

- Call for **FREE** 64-page Color Catalog
- Financing as low as $20 a month
- Home Delivery

UP TO 50%!

1-800-842-1324



PET DOORS

- SELF CLOSING
- LOCKABLE
- WEATHERPROOF
- QUIET, EASY USE
- SIZES FROM CAT TO GREAT DANE

FREE CATALOG!
70 styles for doors, walls, screens, sliding glass doors, garages + electronic doors
Write: Pet Doors USA, Inc. Dept. HB1297
4523 30th St. W., Bradenton, FL 34207
Call 800-749-9609 or 941-758-1951

$$$ SAVE $$$ SAVE $$$ SAVE $$$

DECORATOR FABRICS

First Quality
Low, Low, Prices!
Give us manufacturer's name, pattern, color and yardage.
ALL MAJOR COMPANIES.
FREE SHIPPING

ABC Decorative Fabrics
2410 29th Ave. N. • Clearwater, FL 34621
TOLL FREE 1-800-500-9022
Mon.-Sat. 9a.m.-5:30p.m. EST
In-stock merchandise from the major mills.

$$$ SAVE $$$ SAVE $$$ SAVE $$$

MISSING A PIECE OF YOUR PATTERN?®

Replace pieces or add to your sterling silver at up to 75% off retail. We specialize in new and used flatware and hollowware. Over 1,200 patterns in stock. Call or write for a free inventory of your sterling pattern. *(We buy sterling silver, with a careful appraisal for maximum value.)*



Pattern shown: Chantilly by Gorham

Beverly Bremer
SILVER SHOP
3164 Peachtree Rd., NE. Dept. HB, Atlanta, GA 30305 / Mon.-Sat. 10-5
404 261-4009

BLINDS

BEST PRICES IN THE NATION!
ALL TYPES OF BLINDS & SHADES
authorized Hunter Douglas Dealer
NEXT DAY SHIPPING!
YOU'VE CALLED THE REST, NOW CALL THE BEST!
www.blinds.net

Call Toll Free:
888.4.Blind.1
25463
Hours: M-F 10AM - 5PM EST
visit us on the Internet: www.blinds.net
Blinds Network Corporation
MC-Visa Discover AMEX

50 YEARS OF SERVICE AND SATISFACTION

"Custom Order"
FACTORY DIRECT

Select from hundreds of items-use your fabric or our fabrics including leather!



Hunt Galleries, Inc.
P.O. BOX 2324 HB97
Hickory, NC 28603

1-800-248-3876

Hunt Galleries, Inc.®

house beautiful

MARKETPLACE

CLASSIFIED

LIGHTING

SAVINGS TO 50% ON LIGHTING 800-735-3377 EXT. 191 FOR PRICIN OR ORDER OUR COMPLETE LIGHTIN CATALOG ($2 REFUNDABLE). SINC 1926. GOLDEN VALLEY LIGHTING 274 EASTCHESTER DRIVE, HIGH POINT NC 27262. WWW.GVLIGHT.COM

CHINA - SILVER - CRYSTAL - GLASSWARE

BUY - SELL - LOCATE discontinued an inactive China, Crystal, Sterling, Stainless Silverplate, Pewter, Dirilyte, Collectibles All Manufacturers. Thousands of Patterns (500)437-7666.

CHINA TRADE LTD. Buy/sell discontinue china patterns. Reasonable prices. All majo manufacturers. Prompt, friendly service Visa/MC. 800-295-4200.

CARPETING - FLOORING

CARPET EXPRESS "America's Floor Store offers you true wholesale prices on Carpe Vinyl, and Hardwood Flooring. Call toll fre **1-800-922-5582.** Located: 915 Market St Dalton GA 30720.

ACCESS CARPET. All Brands. Hardwoo Vinyl, Rugs, & Carpet. 1,000 Colors. Lowe Prices. 12' & 15' Widths. Free Sample Call Today! 1-800-848-7747 Ext. #84.

FOR 25 YEARS THE TOP BRANDS O CARPET, Vinyl, & Wood at the lowest price A. West & Co., Dalton, GA. 800-247-370

LEE'S CARPET SHOWCASE Distribute of major mills since 1980 - Free carp samples - Vinyl - Hardwood - Pergo Oriental Rugs - Padding. Visa/MC/Dis Amex. Dalton, GA 1-800-433-8479.

FURNITURE

1-800-488-6493 CRAVEN FURNITUR HAS LOWEST PRICING ON BRAN NAMES FOR HOME/OFFICE FURNISH INGS. SPECIALIZING IN LEATHE LEXINGTON, FLEXSTEEL PLUS MORE.

ABSOLUTE SAVINGS ON MAJOR BRAND OF FURNITURE. SHIPPED NATIONWID FROM THE CAROLINA'S. CALL (910)79 4010 OR FAX (910)791-2791 FOR FRE BROCHURE.

BRASS BEDS - IRON BEDS

BRASS AND IRON BED SALE! Buy facto direct and save 50% on romantic sol brass and iron beds. Once-in-a-lifetim savings! Layaway and payment plan FREE color catalog. Brass Bed Shopp 12421HB Cedar Road, Cleveland Height OH 44106. (216)229-4900.

RECIPES

BE A WINNER! Crusty European Bre from YOUR oven! Send $5 & SASE f instructions to: SEEKrits, P.O. BOX 762 Santa Monica, CA 90406-7623.

For more information on how to place an ad call 1-800-324-4589 or write to: Kathleen Gleason Classmark, 512 W. Burlington Ave., La Grange, Il 60

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Publication title: House Beautiful
2. Publication number: 530-330
3. Filing date: October 1, 1997
4. Issue frequency: Monthly
5. No. of issues published annually: 12
6. Annual subscription price: $19.97
7. Complete mailing address of known office of publication: 1700 Broadway, New York, NY 10019-5905
 Contact Person: Davie Kumar Telephone: 212-649-4344
8. Complete mailing address of headquarters or general business office of publisher: 959 Eighth Avenue, New York, NY 10019-3795
9. Full names and complete mailing addresses of publisher, editor, and managing editor.
 Publisher: The Hearst Corporation, 959 Eighth Avenue, New York, NY 10019-3795
 Editor: Louis Oliver Gropp, 1700 Broadway, New York, NY 10019-5905
 Publisher: Cindy Sperling, 1700 Broadway, New York, NY 10019-5905
10. Owner: The Hearst Corporation, registered office, 1209 Orange Street, Wilmington, Delaware 19801—Stockholders owning or holding one percent or more of total amount of stock of The Hearst Corporation are: Trustees of Trust created under the Will of William Randolph Hearst, Deceased, namely: Frank A. Bennack, Jr., Millicent Hearst Boudjakdji, John G. Conomikes, Richard E. Deems, Victor F. Ganzi, George R. Hearst, Jr., John R. Hearst, Jr., Randolph A. Hearst, William R. Hearst, III, Harvey L. Lipton, Gilbert C. Maurer, Mark F. Miller, Raymond J. Petersen, the address for all of the foregoing being 959 Eighth Avenue, New York, New York 10019. Those having a beneficial interest in the Trust mentioned above are: William Randolph Hearst, III, Austin Hearst, Phoebe Hearst Cooke, George R. Hearst, Jr., Randolph Apperson Hearst, David Whitmire Hearst, Jr., Millicent Hearst Boudjakdji, John Randolph Hearst, Jr., William Randolph Hearst, II, Joanne Hearst Castro and Deborah Hearst Gay
11. Known bondholders, mortgagees, and other security holders owning or holding 1% or more of total amount of bonds, mortgages, or other securities: None
12. Not applicable
13. Publication Title: House Beautiful
14. Issue date for circulation data below: October 1997
15. Extent and nature of circulation:

	Average no. copies each issue during preceding 12 months:	Actual no. copies of single issue published nearest to filing date:
A. Total no. of copies (net press run):	1,192,118	1,180,609
B. Paid and/or requested circulation:		
1. Sales through dealers and carriers, street vendors, and counter sales: (not mailed)	169,135	182,297
2. Paid or requested mail subscriptions: (Includes advertiser's proof copies and exchange copies.)	705,767	696,559
C. Total paid and/or requested circulation (sum of 15b(1) and 15b(2)):	874,902	878,856
D. Free distribution by mail (samples, complimentary, and other free):	15,333	18,500
E. Free distribution outside the mail (carriers or other means):	0	0
F. Total free distribution (sum of 15d and 15e):	15,333	18,500
G. Total distribution (sum of 15c and 15f):	890,235	897,356
H. Copies not distributed:		
1. Office use, leftovers, spoiled	16,017	13,200
2. Returns from news agents	285,866	270,053
I. Total (sum of 15g, 15h(1), and 15h(2)):	1,192,118	1,180,609
Percent paid and/or requested circulation (15c/15g x 100):	98.3	97.9

16. Publication of statement of ownership: Publication required will be printed in the December 1997 issue of this publication.
17. Signature and title of Publisher:
 I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions *(including fines and imprisonment)* and/or civil sanctions *(including multiple damages and civil penalties)*.
 Cindy Sperling
 Publisher

WALLPAPER & FABRICS
FREE DELIVERY
UP TO 81% OFF
ALL MAJOR BRANDS
WHOLESALE DISCOUNTS
▪ Orders Processed Same Day
▪ Have Name of Book, Pattern Number/Page No.
▪ List Price and Amount of Rolls /Yards
No Sales Tax (except NJ)
GUARANTEED LOWEST PRICES
1-800-843-6567
AMERICAN WALLCOVERING DISTRIBUTORS
2260 Route 22 • Union, New Jersey 07083

Before You Consider Custom, Consider Country Curtains!
COUNTRY CURTAINS.
FREE COLOR CATALOG
1-800-876-6123
Ask for Dept. 4947
Hundreds of styles, fabrics and colors to choose from . . . something for every style of home. More lengths and widths than you'll find almost anywhere. Plus matching bedding, lamps and accessories. Satisfaction guaranteed or your money back.
Country Curtains®
At The Red Lion Inn
Dept. 4947, Stockbridge, MA 01262

Table Pads Direct
CUSTOM FIT FROM $39.95
CHARGE IT
Ask about FREE teal special & Advertised Pad
"Instant Phone Quotes"
Worlds Best Quality! Ask us Why...
FREE MEASURING SERVICE
Tell Us Model # Under Table
FACTORY DIRECT TABLE PAD CO.
1-800-737-3163

FREE BROCHURE
NORTH CAROLINA'S FINEST HOME FURNISHINGS!
SAVE UP TO 70%
300 top brand name manufacturers at tremendous savings. Worldwide Delivery. ALL DEPOSITS ARE PROTECTED BY SURETY BOND!
FOR FREE BROCHURE CALL
1-704-938-9171
Village Furniture House
146 West Avenue, Kannapolis,NC 28081

MAYFIELD LEATHER
Custom order from over 100 different styles of leather bar chairs, accent seating, sofas, loveseats and occasional chairs in your choice of 60 plus top grain leathers.
Please Call
1-800-342-7729
FAX 704-324-5127
$5 (credited with order) for complete product line and pricing, including first class mail. Or write:
Mayfield Leather
340 9th St. SE
Hickory, NC 28602

Guaranteed Lowest Price
All Major Patio & Teak Furniture
Call to order Now and Request Free Catalog
Up To 60% Off
CAROLINA PATIO WAREHOUSE
(800) 6 PATIOS or (800) 672-8456

NEVER UNDERSOLD!
WALLPAPER & BLINDS
40% TO 80% OFF
WALLPAPER
All first quality. Call with book name, pattern or page number. Altered pattern numbers identified.
BLINDS
· Real Wood Blinds
· Pleated Shades
· Vertical Blinds
· Mini Blinds
Graber Bali HunterDouglas Duette Verosol Louverdrape Kirsch Delmar Levelor Joanna & more
More than a million satisfied customers!
800-862-2424
MOST ORDERS SHIPPED IN 3 DAYS.
Hours: M-F 8am-9pm SS 9am-6pm EST
20467 Old Cutler Rd., Miami FL 33189

Learn Interior Decorating at home
• America's Largest Decorating School
• America's Most Complete Course
• Only School with Full Videotape Training
• Only School with Full Audiotape Training
• Only School with FREE Membership in nationwide Furniture Discount Club
FREE CATALOG • 800-451-SHEFF
Name
Address
City/State/Zip
Sheffield School of Interior Design
211 E. 43St., Dept. HB127, New York 10017



NATIVITY SCENES

By Phyllis Theroux

Every year about December 15, I haul a large cardboard box of decorations from the garage into the living room. It's time to prepare the house for Christmas. I can do it with my eyes closed, hanging wreaths, lining window sills with pinecones and candles, and clearing off the mantel for the most important Christmas prop of all—a large wooden manger with the figures of the Nativity scene inside. Every year I ask the same question: Where is it?

I have a habit of misplacing things unless they're large, like cars, or permanently glued down, like Jesus, Mary, and Joseph upon the manger floor. Too unwieldy to fit into the cardboard box with all the other decorations, the manger could be anywhere—on a shelf, behind the coats in the hall closet, or maybe under the guest room bed. From one Christmas to the next it is never in the same place. Then again, neither am I.

This is not to say that every Christmas is different from every other. I give and go to parties, buy presents, and track the whereabouts of my children more carefully than at other times of the year. (If they are not home on December 25, I want to know why.) But whereas I used to spend an enormous amount of time and energy getting ready for Christmas, in the spirit of one preparing for a final exam, I no longer look upon it as a test that I must pass or perish. In fact, I try not to look at it at all.

This attitude toward Christmas began to take root twenty years ago, when I was newly separated with three small children to get through the holidays. To compensate for our change in circumstances, I strove hard to turn the house into a sugarplum vision. I bought yards of red ribbon to tie around swags of pine on the banisters, wrapped an extra set of twinkly lights around the tree, and spent money I didn't have upon a second-hand upright piano so we could sing Christmas carols around it. Then I bought a book of carols. That was a mistake.

Written by a woman who, among other homespun virtues, sews her own clothes by candlelight from wool she cards from her own sheep, this was not just a book of carols but a rich anthology of stories, recipes, and ways to have a meaningful Christmas—although I could not help but think that it would help to live in a snow-covered corner of Vermont among a large extended group of relatives. My heart ached as I read about how they feed the birds their Christmas treat on St. Michael's Day, put on an annual marionette show, and always drink hot chocolate after the men drag the Christmas tree in from the forest.

It was the word "always"—with all the continuity and sense of being part of an unbreakable tradition that it implied—that got me down. Intellectually I was aware that even in the best of lives, "always" inevitably gives way to "sometimes," which finally gives way to "nevermore." But when I placed the Nativity scene upon the mantel, I was painfully aware of what we were—a broken family in the midst of a season that celebrated wholeness.

It was a hard holiday, but not without its gifts—chief among them the decision to stop trying to live up to my own or anybody else's preconception of how or what Christmas ought to be. Rather than chase Christmas like a lover that must be wooed or lost, I have found it much easier to sit still and let Christmas find me.

Every Christmas has a different face. One year it looked like the Cambodian student who came to stay because his family had been wiped out by the Khmer Rouge and he had no place to go. Another year the doorbell rang several days before Christmas and a young apple-cheeked girl in Birkenstock sandals asked if she could rent a room until she had her baby. (That year our own Nativity scene was particularly close to the one on our mantel.) And some years it doesn't look like anyone at all.

It is considered a terrible thing to be alone at Christmas, but the holidays I have spent in the company of a candle and the sound of Handel's *Messiah* in a quiet house are no less important to me than those when every bed in the house is filled. The secret of celebrating Christmas is to empty oneself of all expectations so that there is room for the unexpected, or even the miraculous—like a star over a stable—to appear.

Last year I decided that for my party I would have a child's Christmas—which was, in effect, a re-enactment of my own. Every Christmas Eve all the youngest cousins in the family were lined up upon the stairs and given candles, and at the sound of the first chords of "Silent Night" we processed into the living room where we knelt before the Christmas crèche. One of the children was always chosen to tell the story. Usually, he or she came a little too close to the truth.

Last Christmas was no exception. When ten-year-old Miranda Longaker got to the part about Mary being told by the angel that she was going to have a baby, she rolled her eyes and said, "Well, you know, Mary was a virgin and she didn't know what was going on. But she said, well all right, if that's what God wants, I'll go along with it." A deep collective chuckle filled the room. We sang a few more verses of "Silent Night," blew out the candles, and went in to supper where we sat around the table—broken pieces of the human family, feeling miraculously whole. ■

1103